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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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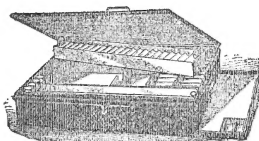
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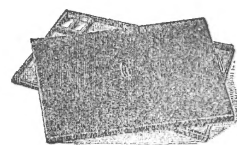
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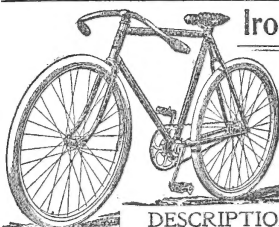
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KERAMIC STUDIO

Vol. I, No. 1

NEW YORK AND SYRACUSE

May 1899



THIS magazine is the outgrowth of an increasing demand for practical designs and instructions for students of ceramics. Now that the decoration of china is no longer a fad, but a serious study, a profession, or means of livelihood to thousands outside of potteries, something more is required of decorators than the stereotyped spray of flowers and the inevitable butterfly. Students have gone beyond that, and are clamoring for good designs which lead to a higher standard; they are going into the work more seriously, realizing it to be a life-long study. That hesitating touch of the amateur is fast disappearing, as the understanding of design and technique increases; therefore the demand for a higher standard in the studios.

It will be the aim of the *KERAMIC STUDIO* to help all those who are struggling in their efforts to reach higher ideals. There will always be articles and designs for beginners, with all the encouragement we can give. Many students live far from teachers and receive no aid except that which can be found in magazines, which makes it all the more necessary to give careful and practical instruction.

The magazine being edited by teachers of wide experience, who realize the needs and demands of pupils, will devote its columns to the study and development of ceramic arts.

We will cheerfully criticize, without charge, any work of our subscribers sent to us, expecting only that the expressage be prepaid. This will assist in correcting any faults in design, technique or firing. We will have articles and designs from the best artists, so that the style of touch and treatment may be varied, giving a broad basis upon which to build *individual* work.

We have received much encouragement from decorators all over the country, and we hope, through the serious work of the magazine, to receive the help and encouragement of *everyone* interested in the advancement of this beautiful art.

Subscribers not quite understanding any of the treatments, or wishing to ask questions, are at liberty to write to the editors, who will reply in the next number of the magazine.

We would be glad to have subscribers write and tell us what they would like in the way of designs, articles and instruction, and we will try to accommodate them as soon as possible.

Our first number does not contain the regular amount of instructions for beginners, as we have published matter pertaining particularly to our introduction as a new magazine.

We invite all decorators to submit designs, particularly upon the subjects or *motifs* suggested by the continuous articles on design or historic ornament. It would be gratifying to receive some designs on the Egyptian *motif* given in

the present number. We will publish the best one, with criticisms of the others, giving to the successful competitor a sheet of designs. We would be pleased, also, to have submitted to us articles on subjects of interest to workers in any department of ceramic art.

We wish to call special attention to the ceramic alphabet designed for us by Mr. Albert Marshall, pupil of William Chase, and head of a summer art school on the St. Lawrence. Every letter has behind it a ceramic form, whose name begins with that letter. They are all good classic shapes, and we wish our potters and modellers would take examples from them and give us some good new-old forms for decoration.

In the historic ornament series, if any subscriber would like the design adapted to another shape, we will give the adaptation in the earliest possible number.

Lack of space prevents our giving the article on Boutet de Monvel, as seen from the china painter's point of view, and the notices of the exhibitions now going on—"The American Artists," "The Landscape Painters," "The Ten Painters," and "The Academy of Design." These articles will appear in the June number.

Miss Hörlocker's plate design teaches simplicity of floral decoration, both in its grouping of blossoms and in the balancing of color. This will be valuable in class work, where a pupil needs brush practice in forming and shading a petal with one stroke of the brush. Without a knowledge of that stroke, the work will look opaque and very amateurish,—the beauty of mineral colors being in their transparency.

The Secretaries of Clubs are asked to send items of their monthly and annual meetings, their course of study, etc. It will be an encouragement and aid to those who reside in remote places and have not the advantages of cities.

In the June number there will be the first of a series of articles on the distinguishing marks of china.

It would be interesting to receive articles from those who have experimented in the decoration of *American* china. In our exhibition at Paris we should put our work upon china from American potteries, if possible. There is nothing more beautiful for enamel than the wares from the Trenton potteries; but, alas, their shapes for table service are limited. Yet if decorators *demand* unceasingly, good forms, fine texture and perfect glaze, there surely will be a response from the potteries. It will require the combined effort of all decorators to bring this about. It *must* be a possibility, with all the varied soil and clay this country contains; and it should be more a matter of *pride* with us to bring this about.

THE VISITOR IN NEW YORK

The Galleries The Visitor always takes a walk up Fifth Avenue from Twenty-third Street to Fortieth, at least. In that way he sees most of the best pictures open to public view, in the shortest possible time—I mean the best of the pictures that come and go. The Metropolitan Museum of Art is always with us, and the poor can go with us to see those works of "bigotry and virtue" at any time. There are other galleries, of course, but they are too scattered for the limited time of birds of passage.

Just now most attention is centered on the exhibitions, and the galleries have less of interest than usual. There are some good things, though most we have seen before.

At Knoedler's, the portrait of Pope Leo by Chartran still shocks the beholder's sense of the fitness of things. It should have been named "Mephistopheles." It is strange how Chartran always brings out the vicious traits of character. The Visitor saw a lot of portraits, in the same gallery last year, painted by the same man. They were presumably portraits of society's finest; but when the Visitor encountered the shock of all those eyes levelled directly at her, she felt as if she were in a Paris café full of roués and demi-mondaines. And yet they are brilliantly painted, and true—too true—to life. In the same gallery there hangs a Cazin and a Corot that assure you that there is still "balm in Gilead." Though "man be vile" Nature is still wholesome and true.

Another lot of uncomfortable portraits to look upon are to be found at Boussod-Valadon & Co.'s. These are by Carolus Duran. When one sees the portraits painted here by the men whose names have loomed up from "across the pond," one has a sad feeling of disillusion. There are Madrazo's, too, across the avenue at Oehme's. When those men come over to paint America's four hundred and carry home their golden reward, the Visitor wonders if they think "any old thing" will go down with "*ces parvenus Américains*." There are some fine things at Boussod-Valadon's by Hitchcock. The Visitor would gladly have carried away one, especially, geese and a windmill in the long, rank, yellow Autumn grass.

Durand-Ruel had a room full of Sisely. The uneducated visitor had a dreary sense of a lot of uninteresting subjects, very uninterestingly painted. The Visitor admires Monet; but those who follow after!—a long, long way after,—Pissaro is another—are painfully monotonous and wearyful.

By the bye, there was a fine example of this same master (Monet) at Durand-Ruel's—just a river with reeds on the hither side, and trees and bushes over the water. You could almost hear the reeds rustle and the water murmur, and the Visitor vows she saw the ripples move, and could breathe the fresh air, and feel the gentle breeze.

Here are still some interesting panels of Puvis de Chavannes. We wish we could see more of them. The soul of Durand-Ruel is with the impressionists, the luminarists and the modern school in all its vagaries and struggles for truth. At present its galleries are open for "The Ten Painters"—of whom, later.

• • •

The Exhibitions There has just been an exhibition of Japanese Art Objects at the American Art Galleries. If the decorators would make it a part of their religious duty to attend everything of this kind that takes place, or take a walk through Vantine's or other Oriental shops every week, they would find their stock of ideas greatly increased and themselves inspired to originality.

At the Kano Oshima collection, we noticed especially a

long necked bottle of old Chinese celadon, with white flowers and insects in relief, and incised under the glaze. The hawthorne, cherry, plum and Japanese quince are finely decorative, used as the Orientals use them, stiffly and yet naturally drawn. The same motive is used on another old Chinese vase with black enamel body.

There were several vases with the famous peach-blow glaze, shading from light to dark; an old Chinese vase, a blue glaze covering the entire surface, with dragons and flowers incised under glaze.

The soft colorings and fine gold work of the overglaze Satsuma decorations are especially pleasing to the artistic sense, the creamy crackled body of the ware brings the whole decoration together in such a subdued and refined effect. A unique specimen of Satsuma Koro had views of castles and waves beautifully drawn in silver and colored enamels on a blue ground, with a silver open work cover.

But the gem of the collection was a vase of peach blow enamel over a silver ground, which gave the effect of golden sunlight shining through a ruby vase. It is the work of Nami-kawa, the celebrated enamel artist of modern Japan

• • •

The Shops Some choice plates were shown in one of the shops that may give a suggestion. The rims were of olive green (warm in tone) with garlands of small roses and forget-me-nots intertwined. The flowers in each garland seemed to melt into the green, which was rather dark, and there was no gold except on the extreme edge. It is a plate that can be generally used.

Many of the new English importations are in yellow and gold.

[A color which looks weak by gaslight, but which in daylight makes a brilliant effect on the table.—ED.]

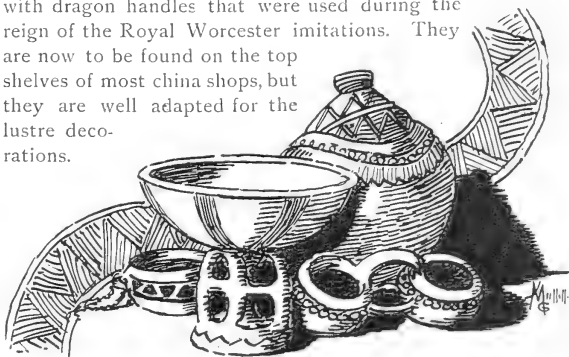
In undecorated china there is a new punch bowl called the "Hobson."

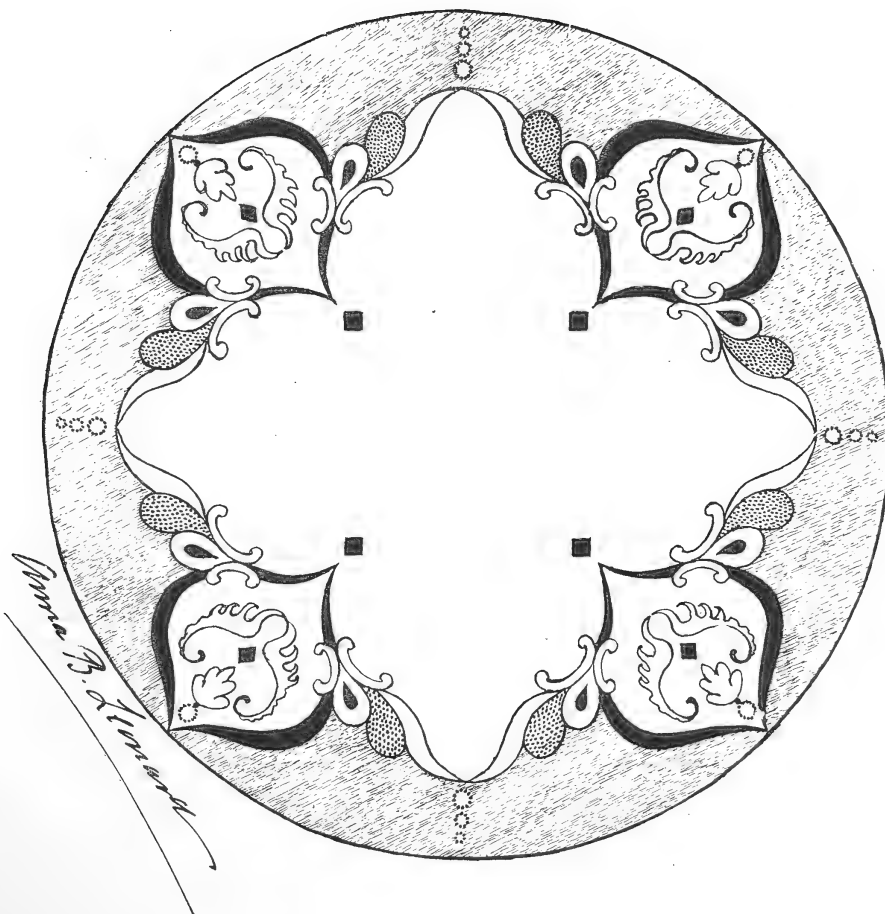
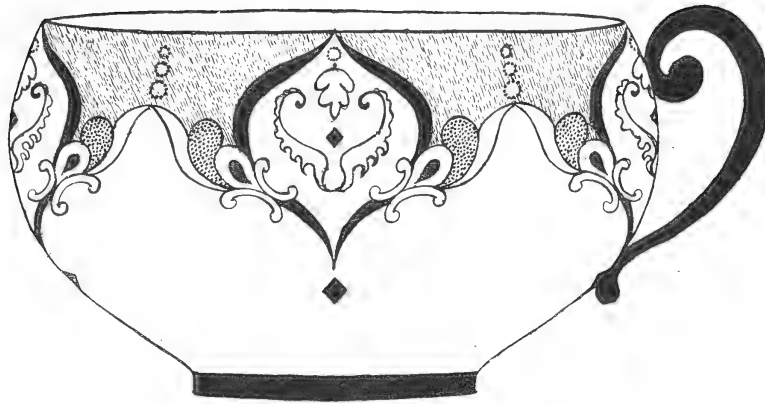
The new lamps are not so high, but have a large base and larger bowl.

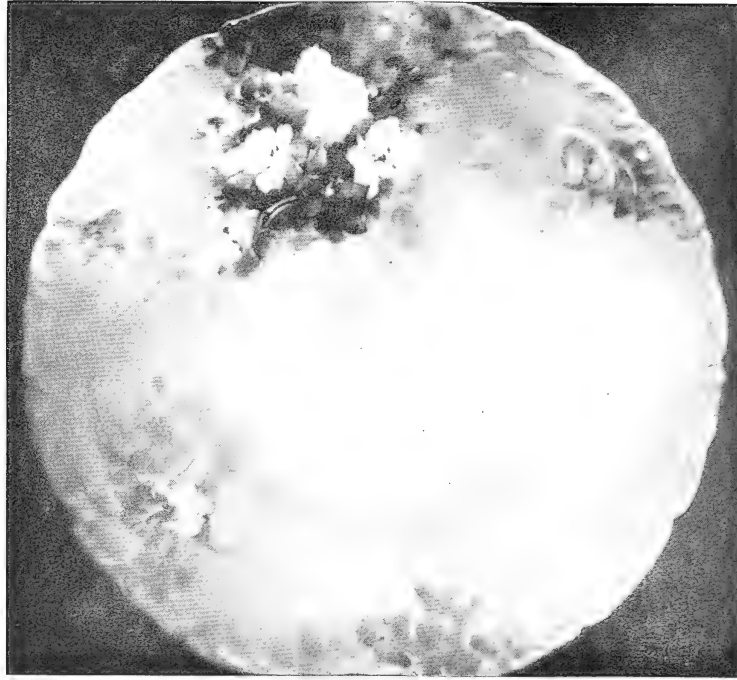
China decorators, generally, are anxious to know about M. T. Wynne's removal. She has been on East Thirteenth for so many years that it will seem as though losing a home to give up that little shop, yet to be further up town will be much more convenient.

There is something very refreshing about the Celadon china of the Japanese. This year there seems to be a better quality and it would make an excellent ground for overglaze decoration—say white enamel—which would make a charming service for a summer cottage.

All china painters will remember the shapes with dragon handles that were used during the reign of the Royal Worcester imitations. They are now to be found on the top shelves of most china shops, but they are well adapted for the lustre decorations.







TREATMENT FOR STUDY OF VIOLETS (FOR CHINA)

Marshall Fry, Jr.

FIRST PAINTING—After the position of spray has been located on plate, and general forms indicated with sketching pencil, the flowers may be washed in with violet No. 2, banding blue and Copenhagen blue. It seems most natural to begin with the important cluster, in which are found the deepest darks and sharpest lights, and the latter, when noted, enable one to see what value and accent to give the less prominent portions of study. The leaves require moss, royal, brown and shading greens, also lemon yellow. The work should be kept very delicate and simple for first painting, reserving detail and dark accents for the second. For background wash a little Albert yellow under large bunch, continuing towards edge of plate with a mixture of yellow brown and brown green. The light tint at left of plate

is Russian green, the dark side at top being ruby toned down with banding blue, and the suggested blossoms at the right are Copenhagen blue. The straggling violets should be brushed in while background is still moist. The piece is now ready for a hard firing.

SECOND PAINTING—Flowers may be retouched with same colors employed before, using violet No. 2 for crisp touches and banding blue in pale washes, adding a bit of yellow brown to centers. Leaves will need light washes of lemon yellow and moss green, with detail suggested with royal and brown greens. Background can be made deep and rich at bottom by painting over with brown green and yellow brown, merging into Copenhagen blue at the left. Wash deep blue green and Russian green over dark color and suggested flowers at the top.

A THIRD PAINTING is often necessary, which consists of washes and accents, using about the same colors as before.

Second and third firings should be lighter than the first.

HINTS ON UNDERGLAZE

Charles Volkmar



IMPLICITY, a most important rule, applies to all decoration, but especially to underglaze. The limited resources of the palette require a simple interpretation of nature, and consequently a simple treatment, which adds

greatly to the artistic charm. It is important to have a certain knowledge in drawing, for to simplify is difficult.

In underglaze decoration perfectly even colors should not be sought, on the contrary the mingling of colors, showing a vibration of tone, enhances its charms. Such subjects as lend to a free treatment produce the most satisfactory results. If minute details are desired, overglaze or china decoration, is more advantageous. The metals used in the production of colors are very few, *i. e.*, iron, copper, cobalt, manganese, antimony and oxide of chromium. These oxides alone, will resist the action of the glazes.

The degree of heat generally required for underglaze is about 2,000 Fahr. or deep orange color of the ware, nevertheless, good results can be obtained at a lower degree of heat. The bisque or body, to produce the best results, should be of an earthen ware nature, known as a "Faience" body. A porcelain body is too hard, and will not take a soft glaze as successfully. The underglaze palette contains no red, the nearest approach to red, is a brick color, obtained from an earth or clay found at Thévier, called the earth of Thévier, and the color made from it is known in the market as red T.

The decorator must rely principally on contrast, to obtain a red quality. Only such flowers as Chrysanthemums, Peonies, Pansies, Poppies, Lilies, etc., which can be produced without positive reds, are suitable. Red should be introduced in such a manner that, should it be unsuccessful, it would not be missed. The slightest gas in the kiln will destroy even the limited red we have. When red has been injured by gases in the kiln, it fires a warm gray.

To obtain a good treatment of flesh tint in underglaze it requires rich green surrounding, the latter giving color values to the red. Maroon or pink when worked over the red, often produces a rich quality. Transparent underglaze, that is, underglaze colors used without relief white, can be fired at the same degree of heat as china colors, using the same style of kiln. Underglaze should not be fired with overglaze china decoration, but each process fired separately. Be careful not to fire at less than china heat, a little stronger will do no harm.

The best colors to be used are:—*Maroon*, made out of oxide of chromium; *French green*, made out of oxide of copper; *Light green*, made out of oxide of chromium; *Black*, oxide iron, cobalt and manganese; *Matt blue*, made out of oxide of cobalt; *King's blue*, also oxide of cobalt; *Yellow*, out of oxide of antimony; *Orange*, out of the same; *Claret brown*, made out of oxide of iron; *Dark brown*, also iron; and *Red T*, out of the earth of Thévier or iron. The preparation of colors is very simple: Take a small quantity of each color and grind on a clean glass or porcelain slab, using as a medium a preparation of gum tragacanth, which is obtained by dissolving the gum by means of a slow heat. A small amount of gum arabic can be added to the tragacanth with advantage. It is best to put the colors on flat dishes, say individual butter plates or something similar, and when not in use cover with water, to keep in good condition. Should they become dry or gritty, they must be reground. It is very important that the colors present a smooth surface after being applied.

In painting commence on a small tile, drawing in your subject very carefully, with a hard lead pencil. Only draw the outline. The lead pencil marks will disappear in the fire. Be careful in painting not to be misled by the pencil markings, taking them for colors. Now soak the tile in clean water for a few seconds before beginning to paint. The amount of soaking depends more or less on the absorbent quality of the bisque which is to be employed.

You can use both sable or camel's hair brushes, bristle brushes to remove color are useful. A small sponge will also be handy for the same purpose. Lay in your large masses first with a firm coating of color, working your browns into the greens, or as your fancy leads you. Dark brown and claret brown, are very useful, and are used to a large extent, fine background can be obtained by working French green with claret brown or dark brown. If an outline is desired dark brown is the best color. The painting must be strong and firm, but at the same time, not too heavy as it would interfere with the glazing.

[TO BE CONTINUED.]



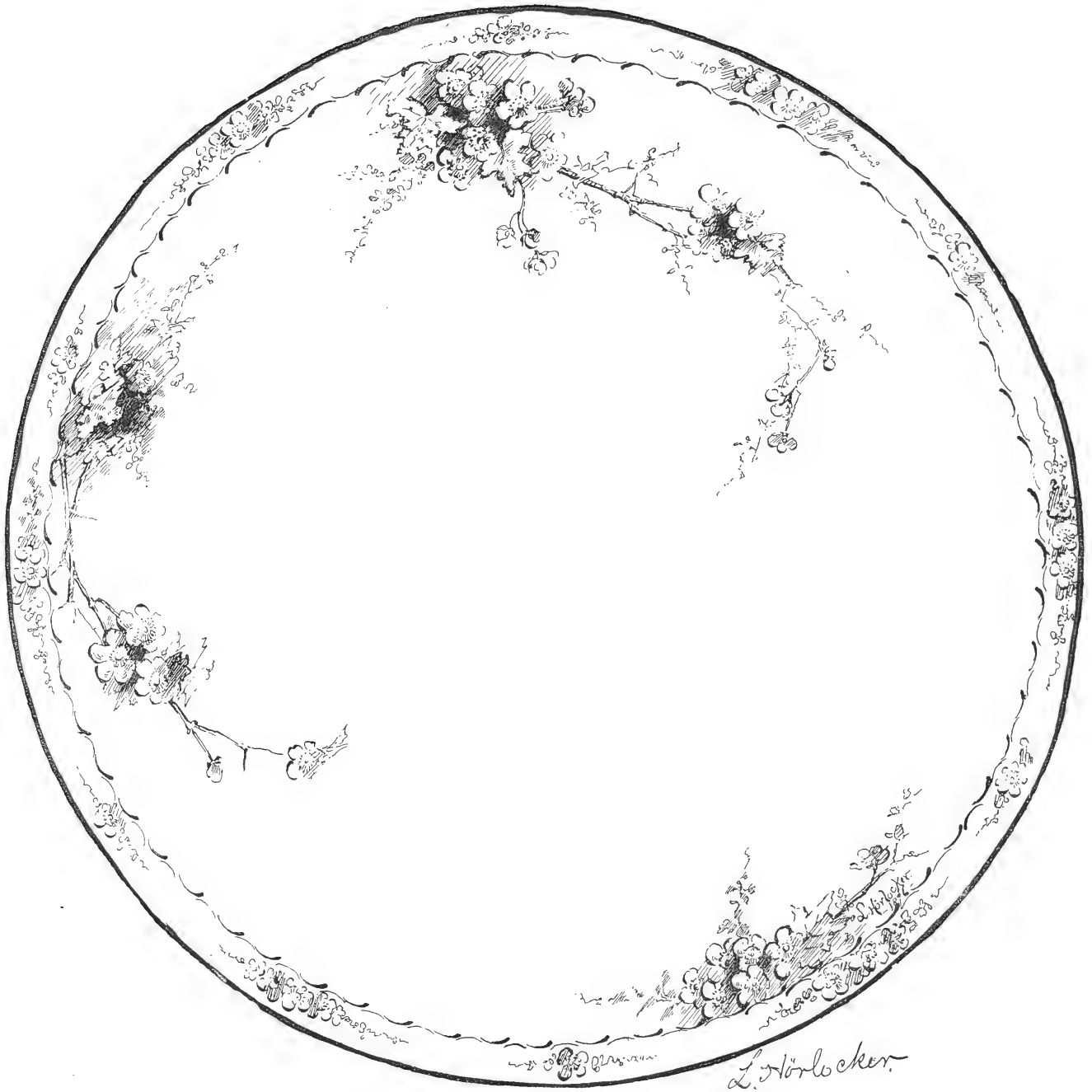
VIOLETS IN WATER COLOR

Rhoda Holmes Nicholls

OF all flowers perhaps the violet is the most difficult to paint, unless when treated in a decorative way and single flowers are shown. In the bunch the forms are so lost and confused that few are able to interpret them successfully. Pictures of them either run to hard realistic studies, or mere suggestions with masses of color. The plate by Marshall Fry is a delightful exception—artistic, suggestive, dainty, with enough mystery to excite the imagination.

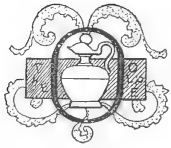
In copying the little groups in water color, search carefully for the form, and see that the paper is carefully prepared, wet it thoroughly and place it over damp blotting paper, pressing the two together until they become as one sheet—any drawing board will do to place the paper on. Draw with the tip of the point of the brush, a delicate sensitive line. Cobalt is the color that erases most easily. Paint first the tender light flowers using a little cobalt blue and rose madder and Hooker's green. When the flowers begin to dry, add the markings. The centers of the flowers must be most carefully manipulated, they are so suggestive of the violet. For the darkest blossoms use French blue, algarin crimson and a little indigo, varying the colors and allowing them to vanish. Hooker's green No. 2, toned with some of the violet mixture already on your palette will give you the leaves and stems.

The student often makes the mistake of sitting too far away from the flowers and losing the drawing. It is always a good plan in small forms like these to sit close to the object. Get up frequently and look at your work in the distance and compare with the original. In painting white violets it is a good plan to cover the white almost entirely at first, otherwise the study is apt to be pitched too high, white is apt to be influenced by its surroundings, the color and tone vary a very great deal. The stems should be carefully studied, their lights and shadows and general grace helping the flowers and giving them finish. The same can be said of the leaves, although they are single, occasionally and in some lights there is a good deal of subtle modeling which is by no means easy to render. The light in the leaves is blue, when the light shines through the leaves it is inclined to yellow. To qualify green use either rose madder or algarin crimson. The single flowers are even more beautiful in form than the double and are less difficult to paint.



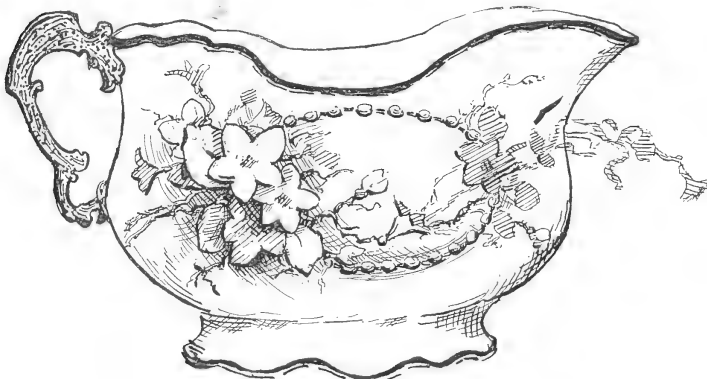


ARBUTUS

Mary Chase Perry

NE must take advantage of the early Spring, if he would have nature-studies, from which the student may gain suggestions for his work during the rest of the year. I say "gain suggestions" advisedly—not merely to copy. No wood flower is more delicately suggestive of Spring, nor more gracefully adaptable to all the varying forms of decorative fancy, than the trailing arbutus. It may be found in most sections throughout this country, and the first pleasure of seeking its haunts will follow into its closer study-adaptation, especially if you have that happy faculty of becoming imbued with the spirit of the environment in which you find it. The blossoms are in all shades of pink, some so delicate that they are almost pearly in tone, and are usually of the larger variety. Others are a clear, pure pink or with a still deeper coloring so that they have a purplish cast on the edges of the petals. Little, crisp dashes of crimson frequently mark the buds and half open flowers. The leaves are oblong, and are either pointed or with the apex rounded, sometimes into one, and sometimes into two ovals. They are thick and waxy in texture, and show all the shades of yellow green to a dense dark green, with much brown and red in the mature stages. The stems are dark and straggly with many little shoots thrusting out aggressively. Become acquainted with all of these phases if possible, so that the character of the whole growth will be familiar to you. You may study its various forms with as much of an analytic or botanical understanding as you choose, and with profit, yet without the instinct of the little plant as it grows, you will have lost the real sense of its expression.

Use any medium you choose, or the one with which you have the greatest facility, so that you will not be trammelled by an unmastered technique. Either pencil, water color or direct work upon china will serve, as long as you tell the story. Note carefully all the characteristics of a single little spray—the delicate curves of the petals, which are united more than half way, but which are more often painted quite separate. Take good notice of the many degrees of development from the bud to the open flower and the different drawing each blossom shows in the various positions. Observe well the manner in which it is attached to the wiggly stem, with the long, slender cup and tiny calyx. Then the depth in the center of the cup gives the flower, tiny as it is, quite as distinct an individuality of its own as if it were as large as a day



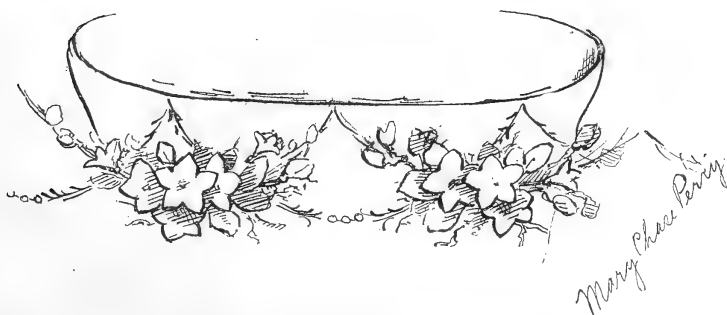
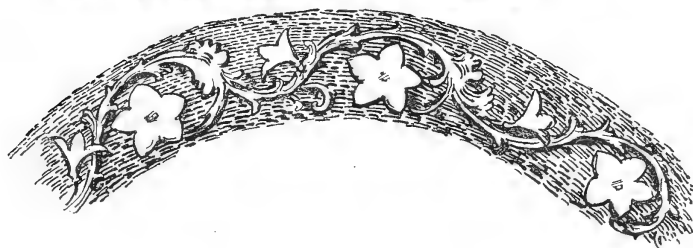
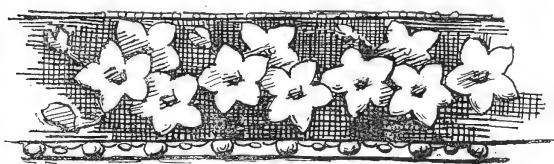
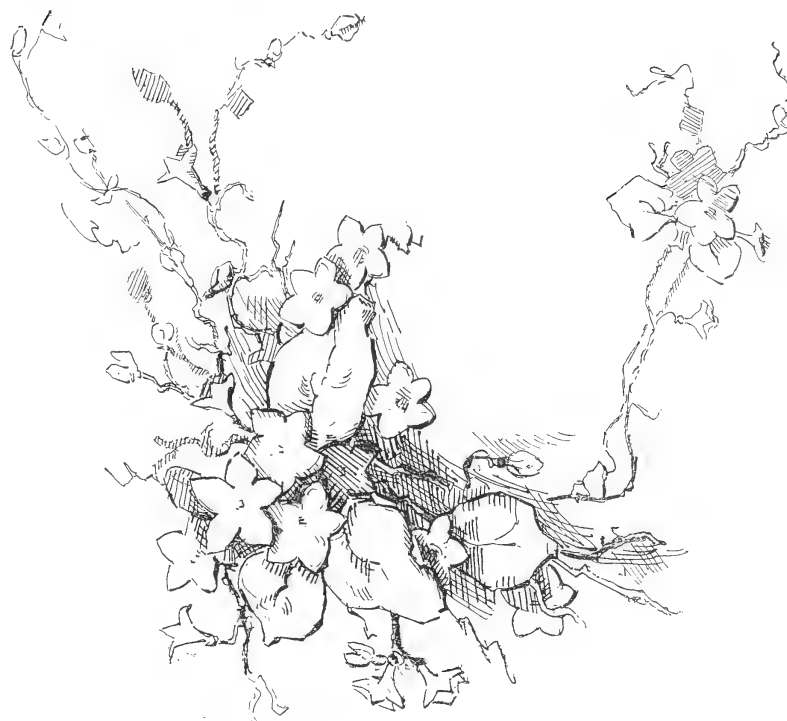
lily. In portraying it, if this characteristic is lost, it is left flat and expressionless and entirely without meaning. You will see that the leaves are apt to group above the masses of flowers in the natural growth, as they have been required to protect the blossoms in the early Spring, as they frequently burst open before the snow has left the ground.

A few moments of study after this manner will not be misspent, but will acquaint you with little touches and signs which will recur to you long afterward, when, perhaps, you are making use of the flower for a decorative motive, without the plant itself at hand.

It would be well worth while to make outlines or colored sketches of the various parts, as suggested in the black and white drawings, to keep as short-hand notes, adhering to realistic coloring. Sacrifice nothing of the truth in these detached sketches. It is one thing to have made this truthful delineation of the flower, and quite

another to adapt it pleasingly from a decorative standpoint, although no plant lends itself more readily in following outlines or filling in spaces. However, as long as you have retained its first characteristic, you will be safe in allowing a certain license in its further application, both in arrangement and color.

The black and white drawings show some of the many ways in which the arbutus can be applied pleasingly. First, in a simply natural arrangement, with the delicate, pale flowers in the cluster thrown out by deeper ones beneath, and the whole softened by shadowy suggestions of those which are almost lost in the background. A similar suggestion is shown in connection with a deep ground, so that the flowers and leaves cut directly into the dark tint. It is very effective when carried out on a chocolate or tea-set, with deep green, Roman purple or Copenhagen blue dusted on for the border. Another way shows the flower in festoons. This, with tiny gold or enamel lines and spirals alternating, makes a most dainty decoration for cups or small vases. The two borders are semi-conventional in treatment, and can be developed in various ways. With a deep color or



flat gold back ground and with enamel sparingly used to accentuate the pattern; or a very rich effect can be gained by etching with acid, and covering solidly with gold or other metal. But simplest of all for the beginner is the monochrome effect, using a single light green or red or blue and strengthening with deeper touches of the same color. The little pitcher shows an arrangement in panel form, framed with raised paste or enamel dots, which can be elaborated as much more as the worker chooses.

These adaptations can be varied to infinity, with each time, a pleasing result. In making use of the black and white suggestions do not try to adhere to them closely, but let your rendering suggest another and different one. Use with it bits of the wood things which chance to grow near it in different climates—in the north, ground pine; in the south, the many hued gaelix leaves or the various fern fronds.

You will soon find that by beginning with a tiny thing, and making the most of it, presently you will have a great thing at your command.

The word "Keramic" is from the Greek Keramos, derived from Keras, a horn. The first drinking vessels were made from the horns of animals and the first designs of the potter were naturally copied from these shapes.

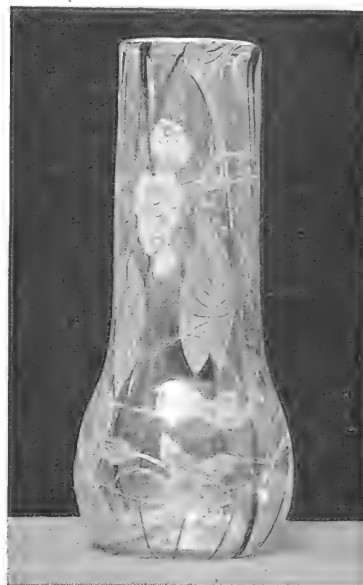
FAVRILE GLASS

Katherine M. Huger

T has been said that the history of glass is the history of civilization—from the opaque blue glass found at Thebes down to the time of the Jewish captivity when Egypt was particularly rich in treasures of artistic glass making. From the Egyptians this art passed to the Phœnicians, thence to the Assyrians, Persians, Greeks, Romans, Byzantines, later to the Venetians, the window makers of the Middle Ages, and finally to the artists of our own day.

It would seem as if the whole art of glass making must have been explicated during these epochs, yet the recently discovered Favrite glass is believed to be an entirely new formula, the outcome of a number of experiments carried on by Mr. Louis Tiffany of New York. Picture to yourself the beauty of a soap bubble, the shifting sun-lit clouds, the magic colors of a flame! Silver shimmers and golden webs—trans-

ably while the glass is in a fluid state other qualities and colors of glass are dropped into it directed by the craftsman and the artist. When the glass is blown these art forms and



colors grow with the form itself, making a beautiful whole; not a form decorated, but a decorated form created. "The part is in the whole." Of course texture can be modified by rolling—some parts of the surface left smooth, others crinkled, or sown with bubbles as some writer has expressed it; then another variety is obtained by blowing the lustre over the



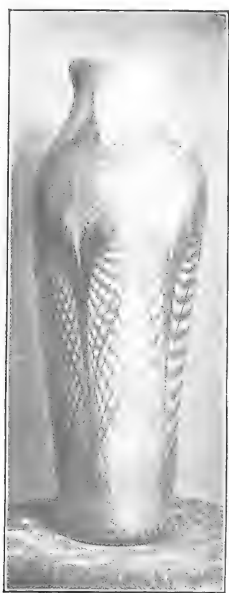
parent, opaque, lustrous, iridescent—from rainbow hues to the deep sea's blues and greens blended with a craftsman's skill and guided by an artist's inspiration into forms of grace and beauty—and you have a faint conception of what the Favrite glass is. Its artistic suggestiveness and the readiness with which it combines with itself, color with color and glass over glass, has led to the production of a number of beautiful objects, each one marked by a strong individuality, not only novel in color and form, but enhanced by carving, and by cutting through one layer of glass down to one of another color, by enrichments of metallic lustres, and iridescent irradiations of scintillating colored lights rivaling the opal, entrancing the artist and delighting the connoisseur. The glass is said to be not only boundless in color but non-absorbent and practically indestructible. How it is made is quite another matter, a secret that can only be guessed at. Prob-



whole or parts, inside or out; thus its delicate susceptibility to handling enables the artist to express his most poetic fancy in color and in form. No doubt suggestions arise firing the



imaginations, unexpected results revealing undreamt of beauties, and form and color and texture follow readily the hand and the mind behind it. The art is distinctly a creative one—each independent creation is a separate expression of the union of artistic feeling and responsive craftsmanship. To the query, "How is this glass made?" Mr. Tiffany replies: "It is made by a careful study of the natural decay of glass—checking this process by reversing the action in such way as to arrive at the effects without disintegration." At the same time he refers us to Sir David Brewster, who says: "There is perhaps no material body that ceases to exist with so much grace and beauty when it surrenders itself to time, and not to disease, as glass. In damp locations where acids and alkalis prevail in the soil the glass rots as it were by a process which it is difficult to study—it may be broken between the fingers of an infant, and in this state we generally find in the middle of it a fragment—a thin fiber of the original glass which has not yielded to the process of decay. In dry localities where



Roman, Greek and Assyrian glass has been found the decomposition is exceedingly interesting and its results singularly beautiful. At one or more points in the surface of the glass the decomposition begins. It extends around that point in a spherical surface so that the first film is a minute hemispherical one of exceeding thinness. Film after film is formed in a similar manner till perhaps twenty or thirty are crowded into the tenth of an inch. They now resemble the sections of a pear or an onion and we see brilliant colors of thin plates when we look down through their edges, which form the surface of the glass. These edges being exposed to the elements decompose. * * * * Finally," he says, "when a drop of water, alcohol or oil is applied to this or any other specimen, the fluid enters between the films and the polarized light and the splendid colors disappear." To catch and hold this witchery of color and permanently imprison its beauty in the bosom of the glass has been a triumph of the nineteenth century.

TREATMENT OF RUSSIAN DESIGN ON CUP AND SAUCER

Anna B. Leonard

THE lower part of the cup and the center of the saucer should be a dark color, green being preferable. The upper part of the cup and the outer part of the saucer is in gold, the design coming between the gold and the color. The darkest parts of the design are painted in a dark blue (dark blue, a touch of deep blue green and ruby purple). The pear-shaped ornament filled in with dots can be painted in carmine No. 3, and the space between the two lines forming an arch can be painted in light green. The tiny black squares are of ruby purple. The entire design is outlined in the finest lines of paste, and it may be considerably elaborated by following the lines with enamel dots. The ornaments representing wings are painted in light green, and the five loop ornament should be a turquoise blue (deep blue green and night green). The settings for jewels (enamel) should be made of paste dots, as fine as possible and as near together without touching. This simple design can be used very effectively on the rims of plates.



TREATMENT OF HAWTHORN

Leta Horlocker

AFTER design is drawn and properly placed on the plate, first lay the green leaves and delicate background surrounding the flowers, fading the edges off gently into the white china, or by using an ivory glaze all over the surface left clear of the decoration, thus blending it all into a soft even glaze. This glaze is used similarly to a wash of water over the surface of water color paper, to blend the edges softly into the background. Before washing in the color on the flowers, take a short pointed brush, a "digger," and round out the petals clear and clean, suggesting the shadowy flowers in the background, indicating the centers. Then wash the pink delicately in the foremost flowers, filling in centers carefully and with finish. Let your first painting be clear, simple, suggestive, with color tones evenly balanced.

SECOND PAINTING—Do not begin by painting all the parts a second time, but aim to bring forward those leaves and flowers desired to give character and individuality to your design, accenting the edges of leaves and stems and petals with a few crisp touches.

Colors for palette: Moss green, brown green, blue green, lemon yellow, yellow brown, sepia brown, Copenhagen blue, rose pompadour (with $\frac{1}{3}$ flux for first wash of flowers), carmine No. 2 or Fry's pink for second painting, ivory glaze.



TREATMENT OF PLATE DESIGN

E. Mason

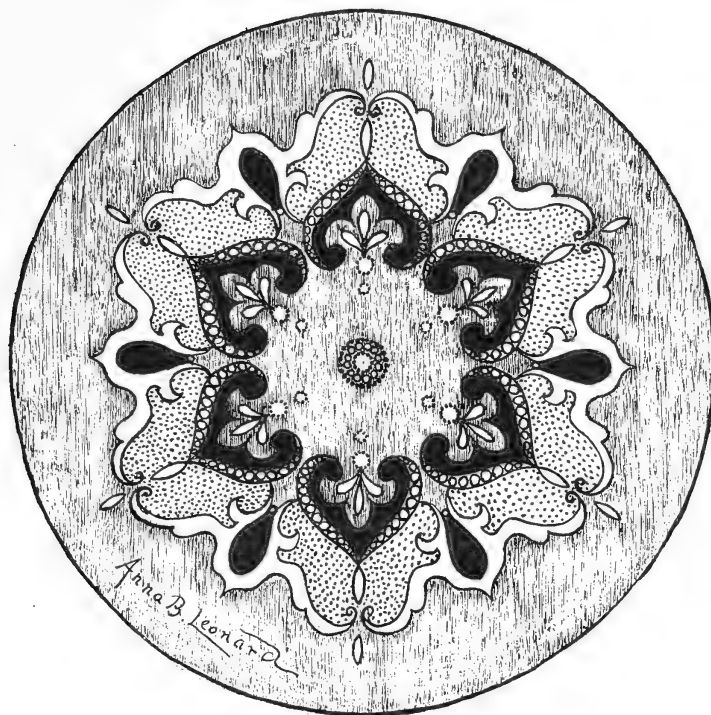
THE outside border of the plate should be ground laid with blue green, bringing the same color down into that portion of the design crossed by lines. The medallions in which the flower sprays are shown should be left white, the flowers being painted in natural colors. Those medallions in which are hung the festoons should be tinted in blue green, the color being applied wet, not ground laid. This gives a paler tone of the border color. The festoons, as well as all the rococo design, are to be carried out in raised paste. The color plan may, of course, be varied. The outside border in rose for grounds, the medallions in Russian green, make a very effective combination.



PLATE DESIGN IN ROSES

TAKE one-fourth bronze green No. 10 and three-fourths gold for the dark border and oval medallions, model the design in raised paste. In the second fire use Roman gold on scroll and green gold on leaves and red gold on roses, or tint a pretty green grey, or use green lustre in dark border, model scroll work in gold, and paint garlands in natural colors.

If desired, the garlands can be modeled in enamel instead of paste. The Dresden Aufsetzweis in tubes is the best for this work. Tint it with Carmine No. 2, or rose, to make a pretty pink. Use canary or jonquil for a pretty yellow—apple green for leaves. After firing, paint and shade as you would the flat design. A few suggestive leaves of grey or pale brown in flat colors will improve design.

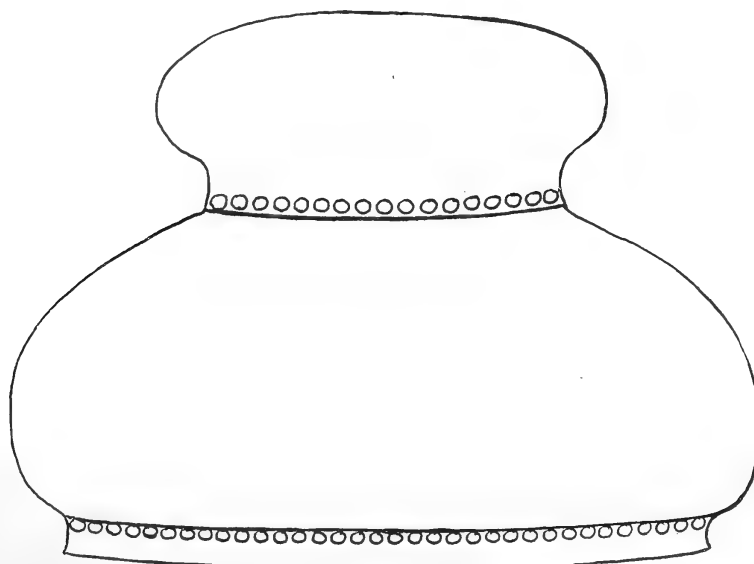


PERSIAN DESIGN FOR TOP OF INKSTAND

THE top should be gold, with the design in color. The lower part of the inkstand should be a dark rich green, with only a band of gold at the top. After drawing on the design, follow it with raised paste, making a line as fine and as even as possible. The darkest parts of the design should be painted in a very dark blue (dark blue, a touch of deep blue green, and ruby purple). The spaces left white are to be filled in with white enamel. Fill the little round settings

with turquoise blue enamel, to represent jewels. The three loops within the heart-shaped ornament are to be filled with light green enamel. The spaces covered with dots are to be tinted with apple green and dotted with moss green. The extreme edge of this top has a beading of paste dots.

This design makes a charming library set, the tray, letter weight, etc., to be decorated in a similar manner as the inkstand.





HISTORIC ORNAMENT

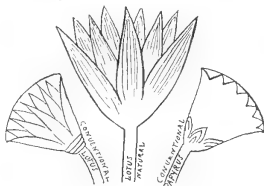
EGYPTIAN



PRIMITIVE art is the art of the savage tribes.

In form and color the designs are more adapted to textiles and wood carving.

They are of no special date, as the savage to-day employs about the same motives as those of earlier times. The most ancient form of ornament is the Egyptian. The more ancient, the more perfect. All trace of the infancy of Egyptian art is lost, and there has been a gradual decline in purity of both form and color since the earliest known specimens. In form the lines are symmetrical and stiff—very few are flowing, and those are found mostly in later work. They follow the laws of nature in all ornament, and however stiff and conventional, they are always true. In firmness and justness of drawing the Egyptians have never been surpassed, rarely equaled, even by the Greeks, especially in hieroglyphics. Their motives are symbolical and spiritual; there is a rigidity in all forms, but a rigidity with a purpose. The result proves them right. There is hardly a

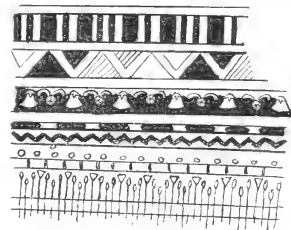


more characteristic art in the world than the Egyptian. The color as well as the form is flat and conventional, no shading, no shadow. The ancient Egyptians used the primary colors: red, blue and yellow; sometimes green with black and white; later, purple and brown were introduced. In their primitive art—the art instinctive—they used only the primary colors; later, in their civilized art—the art traditional—they used secondary colors, rarely with equal success.

We have in the illustrations, the lotus, sacred flower of Egypt; the papyrus and lotus, in the conventional cluster, so often pictured in the hands of kings; the head of the sacred bull "Apis," with the sun between his horns; and the winged disc supported by two serpents, the royal emblem of Egypt. There is also a suggestion of the stripes so much used in Egyptian designs. In the natural lotus blossom the outer row of sepals are dark green, the inner light green, the petals purple and the heart yellow. In the conventionalized form, the sepals are sometimes green, sometimes blue, the petals red on a yellow ground, or they follow the natural colors. The base of the calyx is often painted yellow and marked with red. The buds are painted green or blue. The papyrus is a green or blue fan with the saw teeth at the top filled in with yellow. The yellow used is always a deep rich color. "Apis" has a red disc above his head, yellow or orange horns, red ears, white face marked with red, pale blue on eyes and nose. There is a rainbow effect in the rays underneath, the first row is blue, then green, yellow and red. The lines and small stripes follow the same color scheme with purple, black, white and gold sometimes added.



The emblem of Ra, head of the sacred royal house of Rameses, is variously treated in colors. The original of this sketch has the disc red, the wings in three sections, the upper row blue, the next green and the lower row blue, the ridge along the top of wing red, the feathers outlined in black and white. The serpents are green, with red heads and cross bands. The stripes in band underneath are alternating blue, black, red, white.



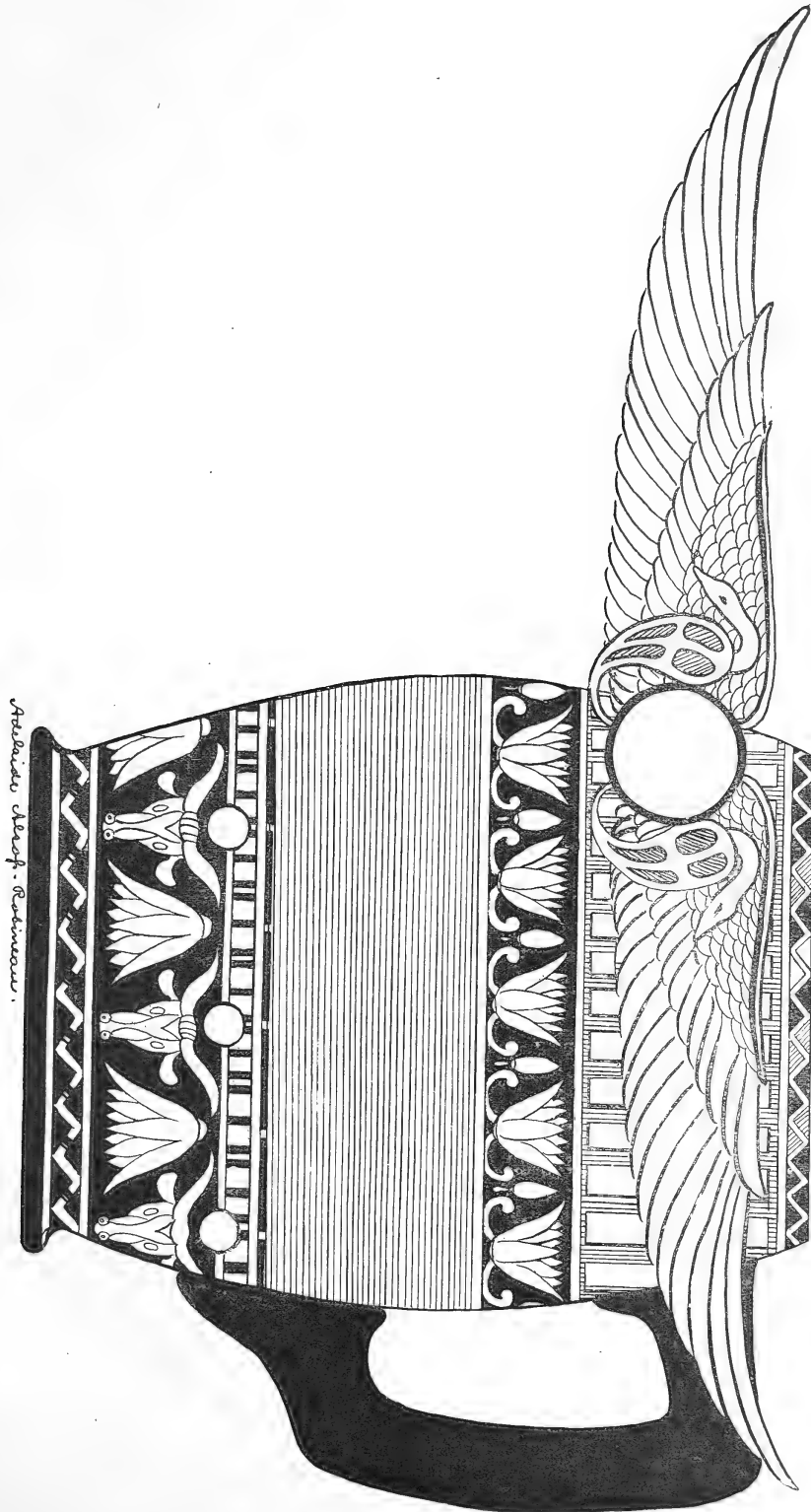
Application to Modern Design

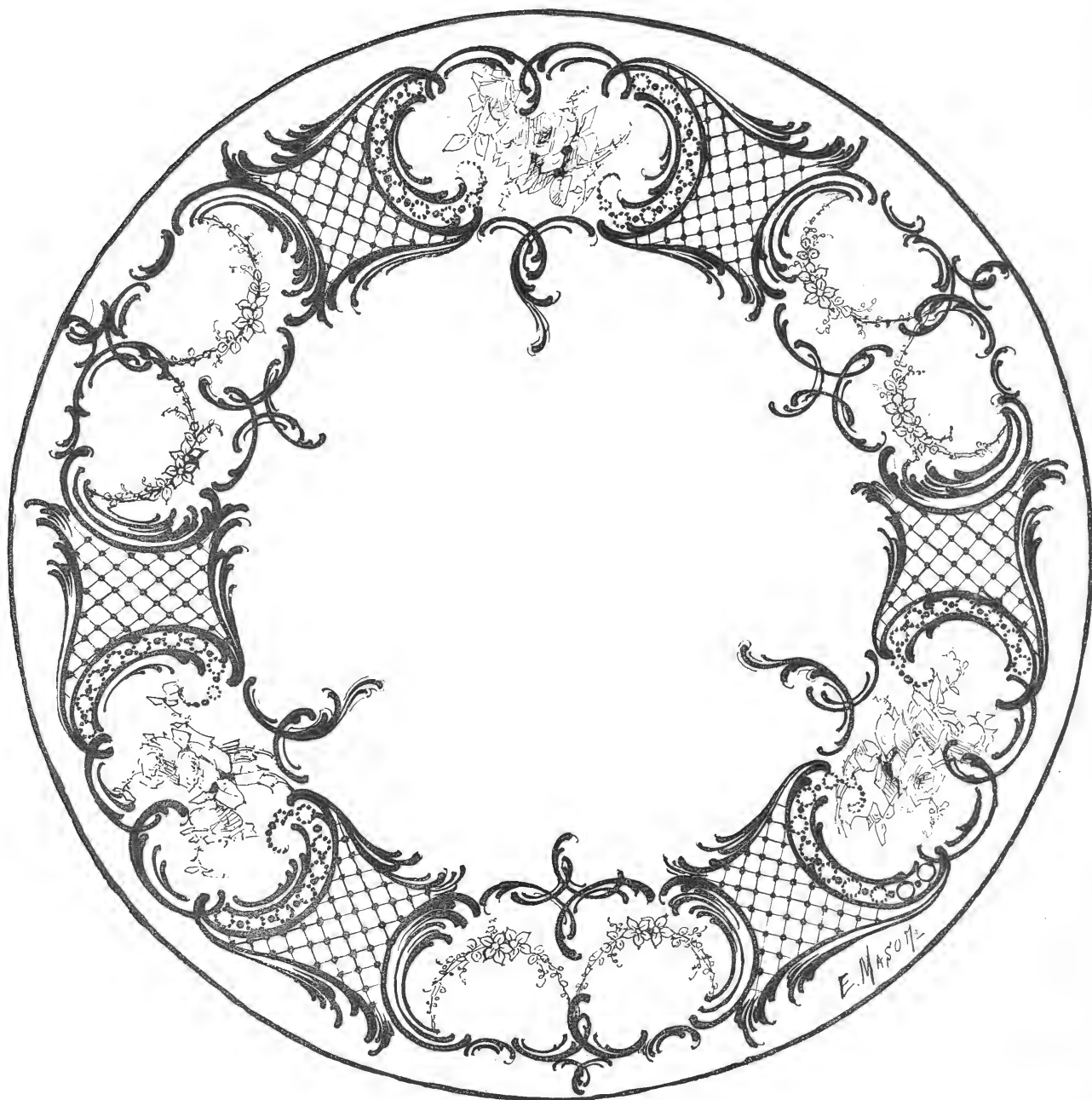
On the stein, the emblem of Ra is outlined in raised gold and filled in with colored enamels. You can, if you prefer, use the flat colors painted in rich tones and outlined in either flat or raised gold. The background of this figure is a band of gold with alternating stripes of color outlined in black. The plain band is of gold or deep yellow. The upper band has the lotus in natural colors, outlined in gold on a black ground. The scroll-like stem is green. The lines above and below in some color outlined in gold. The decorative band on base will also be in colors already given, on a black ground. The handle gold.

LUSTRE TANKARD

MAKE a careful tracing of the three panels and surrounding paste work, transferring to the china and fixing the drawing of figures and all flat work with outlining black. The scroll work fix with cobalt blue water color, as that will rub off after firing, leaving the drawing in white. Lay in the background of the figures in gold, the lower half being shaded with red bronze. Back of the scroll work, in the upper part of the panel, is green bronze No. 10 mixed with one-third gold. The lustre surrounding the panels are, in the upper half light green, the lower half iridescent rose, which will come out from the first fire a bright changeable bluish green and red. Lay on the lustres with your largest square shaders, using a separate one for each color, if possible, otherwise wash thoroughly in turpentine and then in alcohol, and dry before using in another color. Use the lustre from the bottle without any further mixture. Do not try to make even; a shaded effect is much more desirable. Have china perfectly free from dust or moisture. Avoid bubbles in putting on the lustre, smoothing them out with the brush, but do not go over lustre after it is once on, as it will show brush marks. Keep out of the dust and put away in a closet to dry. Do not dry by artificial means, as the lustre is liable to be injured. The iridescent rose will go on much more thickly than the green, but unless very stiff do not thin with essence. Put green lustre on top and base scrolls of handle, gold on outer and inner flat parts, red bronze on design in sides, gold on the top of tankard down to scroll work on the outside and three to four inches down inside. It is now ready for the first fire. The two side panels and treatment for second fire will be given in the second number of the magazine.

For light tints in lustre, thin with essence and pad lightly with a silk pad until tacky. The thinner lustres, such as light green and yellow, do not need the admixture of essence.





NATIONAL LEAGUE OF MINERAL PAINTERS



Mrs. Worth Osgood

FEW years ago when the interest in American ceramics was not so widespread and comprehensive as it is to-day, a number of devoted porcelain painters combined in an effort to give greater impetus to the founding of a distinctively American School of Ceramic Art. Believing that a higher place for ceramics could only be won through artists imbued with a love of country, and realizing that it is a patriotic obligation as well as privilege to arouse and foster the national element, these loyal promoters succeeded in combining the forces of local ceramic clubs scattered throughout the country into a federation known as the National League of Mineral Painters.

This was in 1892, just prior to the World's Fair. The desire to show the world that American mineral painters were doing creditable work and the opportunity that the exposition offered for comparing and studying the characteristics of widely separated clubs, served to stimulate the purpose of those ready to fall into line and assist in raising the standard of American ceramics. Since the Fair annual exhibitions have been held, notably those in Atlanta, Cincinnati and New York.

These exhibitions have proved a most important factor in demonstrating the possibilities of American pottery and American decoration in substituting breadth for narrowness and in eliminating artificial borrowings of foreign decorations. A notable feature in the exhibitions of the last two years is the adaptation of American history and life, to the decorated wares.

One artist-potter, to whom the federation owes much in the matter of encouragement, has used to fine advantage the legends of Sleepy Hollow and stirring scenes of the Revolution. Another aspiring young man gives us from time to time sketches of ranch life so familiar through the illustrations and writings of Frederic Remington and Theodore Roosevelt.

Joel Chandler Harris' "Brer Rabbit" stories furnished one artist with material for a quaint series of sketches. Occasionally a plantation character sketch looks out at you suggesting possibilities in unexplored fields.

The North American Indian has contributed rather more than his share of decoration, and is now being supplanted by military and naval heroes of the war.

The League has just entered upon its third triennial which includes the period of the Paris International exhibition. One needs but to note this, to comprehend the deep significance of the unusual activity and interest manifested by the allied clubs.

The annual comparative exhibition for 1899 will take place in Chicago, commencing on May 17th.

A congress of members representing the federation will be held during this exhibition. The work for the coming year will be mapped out and counsel taken as to means and opportunities for augmenting the usefulness of the National League of Mineral Painters.

The organizations represented in the League are:

New York Society of Ceramic Arts.
Chicago Ceramic Association.
Mineral Art League of Boston.
Wisconsin Ceramic Club.
Brooklyn Society of Mineral Painters.
Detroit Ceramic Art Club.
Jersey City Ceramic Art Club.
Louisville Ceramic Club.

Bridgeport League of Ceramic Art.
Columbus Ceramic Club.
Providence Ceramic Club.
Denver Pottery Club.

In order to be able to look over the whole field of work and to make the attainment of League aims more rapid and efficient a system of circular letters was devised and the schedule for each allied club sent out September 1st.

The advantages of personal communication afforded by this chain of letters must certainly appeal to all. Surely no club needs to be urged to use its opportunity in this direction.

SCHEDULE FOR MAY.

New York Society of Ceramic Arts replies to Denver; sends to Bridgeport its April letter from Denver.

Chicago Ceramic Association receives Providence letter.

Mineral Art League of Boston receives Louisville letter from Providence.

Wisconsin Ceramic Club receives reply from Jersey City; sends to Detroit its May letter from Jersey City.

Brooklyn Society of Mineral Painters receives Wisconsin letter from Jersey City.

Detroit Ceramic Art Club receives Jersey City letter from Wisconsin.

Jersey City Ceramic Art Club replies to Wisconsin; sends to Brooklyn its April letter from Wisconsin.

Louisville Ceramic Club receives reply from Providence; sends to Chicago its May letter from Providence.

Bridgeport League of Ceramic Art receives Denver letter from New York.

Columbus Ceramic Club receives New York letter from Denver.

Providence Ceramic Club replies to Louisville; sends to Boston its April letter from Louisville.

Denver Pottery Club receives reply from New York; sends to Columbus its May letter from New York.

Another line of usefulness along which League efforts have been promoted and which also serves as a means to the end is the course of study issued yearly by the Educational Committee. Following is a synopsis of subjects for 1898 and 1899:

MRS. WORTH OSGOOD, President,
402 Madison Street,
Brooklyn, N. Y.

MRS. L. VANCE PHILLIPS,
Ch'm Educational Committee,
32 East 58th St., New York.

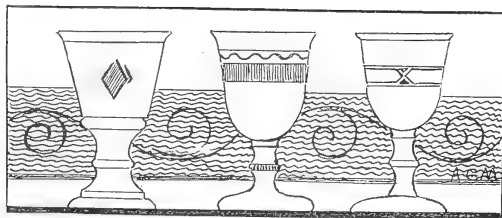
NATIONAL LEAGUE OF MINERAL PAINTERS.

SUBJECTS FOR ORIGINAL TREATMENT.

APRIL AND MAY.	Flowers.	Ornaments.	Figures.	Landscapes.
	Dogwood		Studies of Japanese Lines.	
			National Motive for Frieze Section.	
	Combine flowers of three species of trees.		Character Sketches.	

At the present moment much interest is evinced in this progressive movement by unassociated bodies. Many times this year has the National League been called upon to answer this question, "How do you benefit us?"

A comprehensive answer to this question requires more space than remains at my command; but by assuming another point of view and looking at the benefits you can give to the federation you may find sufficient suggestions for the solution; you can add power to an institution which stands for higher conditions; you can aid in arranging a sphere of work which will bring to us the realization of the ideals for which we are striving; you can stimulate the energies of the united clubs by entering the lists, and measuring your strength with theirs on a friendly field; and the history of those efforts and achievements will redound to the honor of your city, your club and yourself long after the need of a League of Mineral Painters has passed away.



LEAGUE NOTES Mrs. Vance Phillips, Chairman of the Educational Committee of the League, has been teaching in the principal cities of the far West, and has done much towards furthering the interests of the League.

In the course of study for the coming year, there will be competitive designs for a government table service. The League will in due time request sealed drawings to be forwarded. These will be placed in the hands of competent judges. On application to the President, Mrs. Worth Osgood, a valuable paper on "White House China" will be loaned for a month.

The annual exhibition of the National League of Mineral Painters will be held in Chicago, commencing May 15th, under the auspices of the Chicago Ceramic Association, the entertaining club. The President of the League, Mrs. Worth Osgood of Brooklyn, will attend, and hopes that as many representatives as possible from the different clubs may be present, so that she may hold a meeting there during the exhibition, that plans may be discussed and arranged for the next year's work.

CLUB NEWS The New York Society of Ceramic Arts held its April meeting at the Waldorf. After the business was disposed of, a paper was read by Mrs. Wait on "China Hunting in America."

At a meeting of the Brooklyn Society of Mineral Painters, a paper on "Italian Ceramic Art" was read by Miss Drake, and another, "The Conundrum of the Workshops," by Miss Shields—the latter paper prefaced by the reading of Kipling's poem of that title.

The Jersey City Club is one of the clubs that adheres strictly to the League course of study. The same subject is taken by all the members and is carried out in treatment upon similar pieces of china purchased by the club. Then at the next meeting the work is shown and a medal is given to the most artistic design and best technique.

[This is an excellent plan for any new club.—ED.]

On February 28th the Louisville Ceramic Club held its ninth annual election of officers, having been organized on that day in 1891 by Mrs. Anna B. Leonard, now of New York City. The members still manifest an ambition to advance in all branches of ceramic arts, and while no especial line of work is taken up during the year, it is gratifying to note that there is no lack of energy, and that the result of regular application and study is most encouraging. MARY GRANT, President.

A most interesting and enthusiastic club has been recently organized in Poughkeepsie, N. Y., known as the Poughkeepsie Ceramic Club. Its aim is for mutual benefit in the study of ceramics. This club was formed by the members of Miss Lela Horlocker's class of 1898. Great interest has been shown in the club, and we may hope to hear from them in the future.

Mrs. J. N. Hinkley, President; Mrs. S. H. Brown, Vice-President; Mrs. S. L. DeGarmo, Recording Secretary; Mrs. Sanford Stocton, Corresponding Secretary; Mrs. E. M. Meeks, Treasurer.

The Mineral Art League of Boston held its annual exhibition at the Thorndike Hotel the latter part of February. In spite of bad weather the attendance was large and sales good. There was a general evenness of work, but no new departure into anything especially original. The members generally considered it an improvement upon their last one, saying there were fewer imitations of special artists than formerly. The dark rich background effects were particularly well done and well fired. Very few of the members have taken up conventional treatment, and there was a scarcity of decorative work in raised gold or enamels. The lustre effects over color were charming and shows greater possibilities on these same lines. There were some original poster effects upon steins and tankards, with appropriate decorative borders and mottoes. Silhouettes were very cleverly used also by this promising artist, who shows a decided fondness for Japanese lines. There was a handsome vase with roses and cupids, having over the entire surface a filmy gold effect, which was rich without being gaudy, and that idea could be applied to advantage over smaller surfaces. The vase was one of the most striking and original pieces there, but being placed in a very poor light, one could get only an impression of it. This club does not make individual exhibits, but the work is scattered here and there, three or four artists exhibiting upon the same table.

[It would be interesting to hear from the different clubs upon that subject.—ED.]

The February meeting of the Bridgeport Ceramic Art Club was held at the residence of Mrs. George F. Bushnell. Mrs. Kinsley being absent, Mrs. Doremus presided. The club has procured one hundred pictures for the purpose of circulating among the children of the public schools, to be used in connection with their course of study and school work. The water color members of the club painted and donated beautiful portfolios in which to enclose the pictures, according to classification, and they were presented to Miss Mary Holzer, a club member and principal of the Lincoln school, to be circulated and used at her discretion. Following the usual order of business was the introduction of Mrs. Horace C. Wait, a member sorosis, who spoke upon the subject of "Staffordshire: Memories in New England." Mrs. Wait had a most charming personality, and her eager listeners were carried with a learned grace, through the potteries of Staffordshire, and entertaining art sections of foreign countries, pausing longest in the literary journey at Holland, the country of Delft in all its entertaining phases. They halted there to learn the methods of success acquired by the untiring, noble and generous Hollanders, in their advanced style of water colors and other works of art. Much of the old blue ware of Connecticut and of the New England States were productions from Staffordshire and the foreign potteries. The members of the circle felt much regret that time compelled Mrs. Wait to turn her attention from the gifted accounts of her travels in the art sections abroad, to the many pieces awaiting criticism, submitted by the members of the circle. After a careful and prolonged study of the generous display of china and water colors, Miss Genevieve Allis was awarded first prize in water colors, making her a gold medalist. Honorable mention was given to a handsome piece of orchids done by Miss Mary A. Jackson. The meeting was adjourned with unani-

mous expressions of thanks and appreciation for one of the ablest critics that has visited the club.

DENVER, COLORADO.

Dear Mrs. Leonard:

As the founder of this club, of course you are more or less interested in it, but as you have not been with us for some time, you do not know as much about us as in the past. I am going to tell you a little about our work and plans. This is the tenth year of the club's existence, and all along the membership has been very creditable. We are still limited to twenty-five active members. The club being small we are well acquainted with each other. We hold our meetings regularly the first Monday in each month in the homes or studios of the members. During the past three years we have added an associate list. When one has been an active member for three years she may enter the associate list by so stating the fact at the annual meeting. Thus the associate members are all old members. They often attend the meetings, and in this way we keep their interest. Through all the ten years, with one exception, we have held an annual exhibition. These exhibitions are looked upon as one of the events of the year in Denver. The attendance is always large, and much interest is shown in the work. To show the public that we *may* have improved, we think, this year, being the tenth anniversary, we will have one table devoted to articles decorated ten years ago. Last year we sent a club exhibit of about seventy pieces to the Omaha exposition, and were liberally rewarded with medals and diplomas of honorable mention. Just now we are much interested in the National League and its annual exhibition. We are also much pleased with the Round Robin letters. The exchange of ideas is an excellent plan. Although we are so far from the great cities, we are on the line of travel and often derive some benefit from some one who has seen or heard something which we have not. The club is in a flourishing condition, and we hope in the future to do more than in the past.

IDA C. FAILING,

ALICE M. PARKS, President Denver Pottery Club.
Secretary and Treasurer.

IN THE STUDIOS

Miss Josephine M. Culbertson of Brooklyn and Miss Ida A. Johnson gave an art reception at their studio April 5th.

M. Francois Maene gave an exhibition in New York of pupils' work, both from Philadelphia and New York, which was particularly well received.

Mrs. L. Vance Phillips announces that she will be assisted this year in her School of Ceramic Art at Chautauqua by Marshall Fry, Jr., and Mrs. S. V. Culp.

Miss Anna Shaw, of the New York Society of Ceramic Arts, gave a private view of her miniatures, at her studio, April 11th. She will study in Paris during the summer, resuming her classes upon her return.

Mrs. Mary Alley Neal and Miss Mary Taylor, both members of the New York Society of Ceramic Arts, were represented at the Academy of Design at the last exhibition of water colors. Miss Cuddy, of the Brooklyn Society of Mineral Painters also had work hung at the Academy.

An interesting letter from M. Louise McLaughlin was read before the Advisory Board of the National League of Mineral Painters, in which she related her success in making a new pottery, which we hope to see exhibited in New York.

She claims for it, fine texture, lightness and durability. If only a few more Keramists had her indomitable will and unceasing energy!

Mrs. Howard MacLean of the New York Society of Ceramic Arts shows some interesting work done in Berlin under the famous masters, Herr Aulich, (brother of our distinguished decorator in Chicago) and Herr Matthias, both of the Royal Berlin Factory. It was only by special favor that Mrs. MacLean received instructions, and she promises to give the KERAMIC STUDIO a paper on this subject.

FOR BEGINNERS

TO avoid confusion as to the make of colors you must use, we shall adopt the Lacroix colors as our standard in giving instructions, or in writing the treatments of designs when they are not given by the artists themselves. It is very confusing to a beginner to go to one teacher and then to another who uses an entirely different set of colors (or the same colors with different names). Take any magazine containing ceramic instructions and each writer uses a different make of colors. This may be clear to decorators of experience, but most confusing to beginners. Therefore, to be fair to our advertisers and to make it more convenient and less confusing to students, we will publish a chart of colors with the Lacroix as the standard, opposite which will be the names of corresponding colors put up by other firms. We now have seven sets of colors, and the chart will not be closed until this first number is out, so that any other dealer or decorator may be included who advertises colors. This is the only way out of a difficulty that has confronted us. By this method we use a standard and give a key to other palettes, which will save the student from constantly purchasing new outfits.

For the ordinary palette the following colors will be needed, which can be procured either in powder or tubes: Mixing yellow, silver yellow, orange yellow, yellow brown, deep red brown, carnation Nos. 1 and 2, Capusine red, violet of iron, brown green, moss green v, moss green j, apple green, green No. 7, emerald stone green, night green, deep blue green, brown No. 3, brown 108, brown 4 or 17, ultramarine blue, dark blue, ruby purple, light violet of gold, deep violet of gold, pearl grey and carmine No. 3.

Mediums that will be necessary from time to time are: Dresden thick oil, balsam copaiba, oil of lavender, oil of cloves, English grounding oil and turpentine.

The necessary brushes are: Square shaders Nos. 3, 8 and 10, pointed shaders Nos. 3, 5 and 8, a No. 0 and No. 1 sable rigger for paste and enamel.

A covered palette is preferable, as the colors remain fresher and cleaner; a steel palette knife and also a horn palette knife.

[Some of the colors not in the Lacroix list the editors have used to advantage and will always give readers the benefit of experiments and tests.—ED.]

"Terra cotta is simply baked clay; but much skill is necessary in its composition to ensure the right degree of hardness. The principal material is common potter's clay, with which a certain quantity of broken earthen ware is mixed; these are kneaded together, moulded into form and fired in the kiln. Properly burnt, terra cotta is harder and more durable than stone."—[From "Hancock's Pottery and Porcelain."]

CONGRATULATIONS FOR THE "KERAMIC STUDIO"

BROOKLYN, N. Y.

I have noted the indications of the times, and so was not surprised, only pleased, that culmination has come so soon. A new and good magazine we are bound to have, and I am glad you have the grit to take hold of it. Of my own personal influence or help, in any form that you can apply them, be assured you have perfect surety. With heartfelt interest and best of wishes for yourself and undertakings,

Yours,

LAURA HOWE OSGOOD,
President National League of Mineral Painters.

Mrs. Carrie B. Doremus, President of the Bridgeport Society of Ceramic Arts, congratulates us and says the members of the Society will give the KERAMIC STUDIO a hearty welcome.

CORONA, LONG ISLAND.

Your letter was duly received. * * We are certainly in need of a good technical paper on that subject, conducted on a broad and liberal basis. Will be glad to help you all I can.

Yours very sincerely,

CHARLES VOLKMAR.

BROOKLYN, N. Y.

I am very glad to know that the ceramic fraternity are to have the benefit of your practical experience through your new venture, of which I have but recently heard. I am sure that it will be conducted on broad and liberal lines, and that we shall all get both profit and pleasure from it. Wishing you all success, I am,

Yours most cordially,

IDA A. JOHNSON,
President Brooklyn Society of Mineral Painters.

The Louisville Ceramic Club sends its best wishes to the projectors of the KERAMIC STUDIO for its *long life* and success.

MARY B. GRANT, President.

PERDUE UNIVERSITY, LA FAYETTE, IND.

I shall be most happy to join you in a paper which will devote its energies to ceramic art. It appears to me that the pasture is green and wide and needs much fertilization, much deep ploughing and planting, before a real harvest can be hoped for; still I am not only willing but anxious to work.

* * *

Yours,

LAURA FRY.

DENVER, COLO.

* * We are so glad that you are going to start a new magazine. It is bound to be a success. I will gladly help you all I can. * *

IDA C. FAILING,

President Denver Pottery Club.

CHICAGO, ILL.

I am delighted that you will edit a paper which will be a help to the ceramic painters. I always was in hopes that somebody would start a magazine that knew something about it. You may put me down as a subscriber before I see it and I will make you a colored study. Which flower would you wish? If I can be of any assistance to you in your enterprise I will gladly give it. I will do all I can for you.

Yours truly,

F. B. AULICH.

DEARBORN, MICH.

Wishing you best success for your undertaking of publishing a magazine. I will make you a colored study and will do my best to help any good thing.

Yours respectfully,

FRANZ A. BISCHOFF.

Mrs. L. Vance Phillips finds time in her busy life to write:

SAN FRANCISCO, CALA.

Under the guidance of Mrs. Anna B. Leonard the forthcoming KERAMIC STUDIO can but be a success. Her knowledge of art and her generous appreciation of all that is best

in her fellow artists are well known to me. I can only think of her as giving freely to china painters the best instructions to be had, and to patrons absolutely fair treatment from a business standpoint. I not only bespeak success, but gladly offer all friendly services.

ELIZABETH COLLEGE, CHARLOTTE, N. C.

Am glad you are going to start a magazine devoted to our profession, which I am sure will be a success if managed by such clever and energetic hands. I shall be glad to contribute to it. * * *

Yours very truly,

ANNA SUDENBERG.

DETROIT, MICH.

* * * I am certainly glad that you are about to start a ceramic magazine. You have my hearty interest and support. I am about to start for Louisville and Cincinnati, and will do all I can for you.

Yours sincerely,

MARY C. PERRY.

BUFFALO, N. Y.

I wish the KERAMIC STUDIO every possible success.

MRS. FILKINS.

DETROIT, MICH.

In response to yours, I will say that we are most heartily glad to hear of the prospects of a good journal being published in the interests of ceramic art. We have thought for a long time that the country is in need of such a publication. We come in touch with artists throughout the country, and if your publication is what you can easily make it, we will cheerfully lend a helping hand to do what we can for you. Wishing you every success, I remain,

Yours truly,

H. J. CAULKINS.

NEW YORK CITY, N. Y.

The proof cover of the magazine promises well, and I wish you every success in the new venture. I have no time to prepare any *new* paper, but freely send for your acceptance as good-will gift a little word sketch written in my "first love" days of ceramics. I regret delay.

Yours sincerely,

S. E. LE PRINCE,

President New York Society of Ceramic Arts.

ST. LOUIS, MO.

I wish you the greatest success, and I will do all I can for you to make it so. A good magazine would be just the thing. We need it. With you both to edit it, I can think of nothing better for us.

Yours,

K. E. CHERRY.

CHICAGO, ILL.

I would be very glad to see a good magazine on ceramics, and shall be glad to see a copy of the new venture. It will have to be right "up to date" in the work to be a success, for the people who are making a serious study are far ahead of any magazine of which I know.

Sincerely yours,

HENRIETTA ZEUBLIN.

DETROIT, MICH.

I was very much pleased to hear you were about to publish a magazine on ceramic art, as the public interested in this work is certainly very much in need of a good one. I will be glad to furnish you with studies for the same at any time. It is needless to wish you success, as your connection with same already assures it.

Very truly yours,

GEO. LEYKAUF.

PHILADELPHIA, PA.

I beg to say that I like the form in which you propose to publish the KERAMIC STUDIO. A first class journal in this line is sure to meet with success.

A. B. COBDEN.

KERAMIC STUDIO

JUNE: MDCCCXCIX

Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR JUNE, 1899

	PAGE
Editorial Notes,	21
Is Our Method of Teaching Correct?	22
Hints for Treatment of Rose Study,	<i>Marshal Fry, Jr.,</i> 23
Treatment of Roses in Water Colors,	<i>Rhoda Holmes Nicholls,</i> 23
Historic Ornament (Assyrian),	<i>Adelaide Alsop-Robineau,</i> 24-25
Sevres Decoration for Plate,	<i>Anna B. Leonard,</i> 26
Hepatica Decoration for Cup and Saucer,	<i>A. G. Marshall,</i> 27
Treatment of Hepatica Cup and Saucer,	<i>Mary Allen Neal,</i> 27
Figures for Tankard,	<i>Adelaide Alsop-Robineau,</i> 28
Tankard Lustre continued (Second and Third Fire),	<i>Adelaide Alsop-Robineau,</i> 29
Treatment of Plate Design (Sevres),	<i>Anna B. Leonard,</i> 29
A Practical Talk on Design,	<i>Katherine M. Huger,</i> 30-31
League Notes,	32
Club Notes,	33
In the Studios,	33
Treatment of Figure by Chaplin,	<i>Adelaide Alsop-Robineau,</i> 34-35
Persian Decoration for Plate,	<i>Anna B. Leonard,</i> 36
The Boutet de Monvel Exhibition,	<i>Adelaide Alsop-Robineau,</i> 37-39
Treatment for Persian Plate,	<i>Anna B. Leonard,</i> 39
Specific Treatment for Arbutus,	<i>Mary Chase Perry,</i> 39
For Beginners—Tinting,	39
Raised Paste,	40
Color Chart,	40
Origin of the Manufacture of Porcelain in Europe,	41
Visitor in New York—Galleries—Exhibitions,	42
Supplement—Roses,	<i>Marshal Fry, Jr.</i>

OUR JULY SUPPLEMENT

Will be a beautiful Half-Tone, printed in one color, of a

CHOCOLATE POT

BY MRS. ANNA B. LEONARD.



. . . . The Chocolate pot is French in style, and is particularly attractive in the exquisite detail of design, which is a combination of raised gold, enamel and turquoise blue.

KERAMIC STUDIO

Vol. I, No. 2

NEW YORK AND SYRACUSE

June 1899



THE china decorator may wonder why, in a magazine devoted strictly to the Ceramic Arts, we give so much space to the reports of exhibitions of oil and water color work. Here is the reason: We have gotten too much into the way of considering decorative art as entirely apart from *Art* in general. It is the china decorator's loss. We must see our decorative work in the same big way as the painter in oils before we can do big work, and work that will be *art* as long as the world lasts, and longer than any canvas. If a great artist can look at his work from a *decorative* standpoint, we should be able to judge our *decorative* work on its purely *artistic* merits, apart from decorative technique. In all our criticisms on pictures, you will find a meaning to apply to your own work, if you will only read closely and thinkingly. If men like Boutet de Monvel and Robert Reid, Puvis de Chavannes and Sargent, do not feel it out of their line to decorate, neither should we feel that we are wasting our time in learning how good painting can teach us larger art truths, to apply to our own work.

✦

Mr. Aulich's halftone study of pansies for the July number is particularly graceful and can be used most charmingly in monochrome, also in dull blues. Arranged simply in blue on rims of plates, it would make an attractive breakfast service.

✦

The Persian plate design must be carefully executed and should resemble the inlaying of jewels. If neatly done, there will be a refined elegance about it, but if coarsely executed it will look over-decorated. The proper environment for such a plate is upon a perfectly appointed dinner table. It requires the rich accessories of plate and glass.

✦

The Exhibition of the National League of Mineral Painters will be fully written up in our next number, and the comparison of work from different sections of the country. One can see the advantages of these League Exhibitions.

✦

The series of articles upon historic ornament are particularly valuable to students, not only as inspiration for new decorative ideas, but as a study of ancient pottery, making us compare the primitive efforts to the results of our modern methods.

✦

All students will be charmed with the practical rose study by Marshall Fry, Jr. It is full of valuable suggestions and can well be adapted to any ceramic form. It can be used as a whole or in part, and it will be most useful in a class-room. Mr. Fry's work is always noticeable for its exquisite refinement, even when he is most lavish in color. Its fascination grows upon one.

✦

There is a booklet on Rookwood Pottery, by Rose G. Kingsley, that is extremely interesting to keramists, as well

as to those who know nothing of the subject. The one foreign artist, Shirayamadani, who has been at Rookwood for eight years, is an individual member of the National League of Mineral Painters. Miss Kingsley says: "The same generous spirit which has prevailed in Rookwood from its inception, has given these decorators every encouragement for wider opportunities of study. Several have been sent to Europe for a summer, and Shirayamadani was sent back to Japan for some months, *pour se retremper* in his native art, and took with him some magnificent specimens of Rookwood to present to his Emperor. Not only talent is needed in such work, but a very thorough training and education in drawing is necessary before coming to the pottery. And when there, a fresh education has to begin; for as Mrs. Storer [founder of the pottery] truly says, "The greatest artist living would only make daubs, of Rookwood decoration unless he took time and infinite pains to learn the methods. Not only each color has to be studied, but every dilution and every mixture of color, making an endless multiplication of effects and possibilities. Therein lies the secret of the attraction of ceramic work. It is eternally new, the ever-changing; it is like the search for the philosopher's stone. Anyone who has tried to study it scientifically, or even dipped into its chemical possibilities, is drawn on by its elusive fascinations."

✦

It is most gratifying to receive the great number of congratulatory letters upon the appearance and general tone of KERAMIC STUDIO. We shall try to improve with each number, giving a magazine that is helpful and instructive.

✦

The letters of inquiry from our friends and subscribers came too late to be answered in this number, but will be answered fully in the July number.

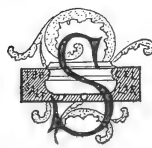
✦

The designs by Miss Huger suggest underglaze treatment in blue and white. But the Pond Lily design would decorate a salad bowl or fish set charmingly in overglaze, by using either a ground of gold or dusted color, and outlining design in black without any shading. The Japonica design would make an effective decoration on a vase in underglaze, with green or rich brown and white.

✦

In visiting an exhibition—any exhibition—oil, water color, china—try to see things in two ways. First, as a seeker after the beautiful *in general*. Find what you admire, then think *why* you admire. When you have found that out, look again at the picture or other work of art as a seeker after the beautiful *in particular*, as applied to your line of work. If it is the color you admire, think how you can manage to use that color effect in your work. If the design, make notes of it for future reference. If it is the background of a portrait, think how you can utilize it in your miniature painting on ivory or porcelain. In this way everything will be fish that comes to your net.

IS OUR METHOD OF TEACHING CORRECT?



STUDENTS, as a rule, are not serious enough in the study of ceramic art, which makes them more or less dependent upon their instructors. The method in the studios may be at fault. Do we as teachers mystify our pupils, or do we help them? Are we making them independent workers? Are we building a foundation of knowledge sufficiently strong for more original work? To be sure there are pupils who care only to be copyists, but perhaps the subject has not been made sufficiently attractive to inspire the proper ambition. There certainly is not the necessary, careful, and conscientious work among students.

To be a successful decorator, there should be, above everything else, good drawing, quickness, sureness of touch, and extreme neatness, with a love for all the detail. It is a good plan to have in our studios fine specimens of work, either in the original or reproductions. If that plan is impossible, direct a pupil to some place where these things may be seen and studied, not to be copied exactly, but that the students may receive impressions upon which to build other designs. It is most instructive to study the technique in work from foreign potteries; not the usual factory specimen, but that which has come from the skilled hands of *artists*. We need not encourage a pupil to *copy* the work, but to study the wonderful handling which should give the necessary inspiration for more perfect technique.

There is positively no excuse for sending out *ugly* work from the studios, for even the beginner can obtain *simple* effects at first, which are often more beautiful than those which have more pretensions. The main thing is to keep the pupil thoroughly interested, explaining the *motif* of the design, how it should conform to the shape of the china, the chemistry of the colors, the mediums and the firing. A teacher must give the *best* that his or her brain prompts, and if she finds that the pupil desires a branch of instructions which she is incapable of giving, he or she should acknowledge it, and conscientiously send them where such knowledge can be obtained. I am happy to say that I know teachers who follow this rule, and that it always redounds to their credit, instead of proving an injury or loss. The study of ceramics is a life-long study, and to be able to master *one* branch of it thoroughly is better than to attempt all its branches indifferently.

A pupil may have a taste or inclination for one line of work, while she has no desire for another—it is better to cultivate and perfect her in that especial line. She will be interested and enthusiastic—after a time she will wish to broaden her work, and then another line may be studied. By this method we may bring out the temperament and individual style of the decorator, and not have so much work that is imitative.

CINCINNATI MUSEUM ASSOCIATION, }
May 2d, 1899. }

I take pleasure in informing you that the two prizes were awarded in the competition for the best design in overglaze decoration of the cup and saucer in Miss Riis's class in the Art Academy. The winners were: First prize, Miss H. Belle Wilson, Harrisonville, Missouri; second prize, Miss Alice L. Jones, 834 Second street, Louisville, Ky. The first prize was

offered by the Academy and consisted of a subscription for a year to such magazine as the winner of the prize might select. As a second prize your offer of a copy of your magazine for one year was awarded. You will be pleased to know that the winner of the first prize also chose your magazine, so that the prizes are identical, except that they are given in the way indicated. Will you please place the names on your mailing list, and send us the bill for the copy offered by us.

Yours very truly,

J. H. GEST, Ass't Director.



Mr. Edwin AtLee Barber, whose articles in *The Sun* on old American pottery will be remembered, has published a volume on "Anglo-American Pottery" which will be of value and interest to those collecting such ware. In his book Mr. Barber considers first the Liverpool ware, the oldest Anglo-American pottery, and then the Staffordshire pottery. The author has made a list far more complete than any previous writer on the subject, describing some 339 designs found on plates and other articles, besides many that occur on pitchers and jugs only, so that his two lists contain 378 numbers. A check list of American designs is in two parts, one part containing the designs printed in dark blue, the other those printed in various colors. The arrangement of the book will add to its value as a book of reference. We can commend it to all interested in the study of American ceramics.



No better illustration of the advances made in the art of painting on china has been afforded the people of Kansas City than the first exhibit of the Kansas City Ceramic Club at the Midland Hotel. Although this Club was only organized a few months ago, the display of decorated china and miniatures was one that would have been a credit to any city, and some of the work shown was of an unusually high order. This fact becomes more pleasing when one knows that all the members of the club are Kansas City women, many of whom have received no instruction in the art outside of that city. The prizes were awarded thus: Best general exhibit, Mrs. J. C. Swift; best flower piece, Mrs. W. G. Baird; best cup and saucer, Miss Ward; best set of any kind, Mrs. Fred C. Gunn; best miniatures, Miss Florence Carpenter; honorable mention, Miss Dorothea Warren, Miss Bayha, Miss Ward and Mrs. G. F. Mitchell. Altogether the exhibit was far better than any of the many visitors had thought of seeing, and the annual exhibit of the Ceramic Club will be looked forward to with much pleasure in coming years.



The French Ambassador, M. Cambon, has presented to the Government and the American people, through President McKinley, two magnificent Sevres vases from the French National Pottery, at Sevres. The gift was from the late President of the French Republic, Felix Faure, and commemorated the opening of the new Franco-American cable, on August 17, 1898, when President McKinley and President Faure exchanged the first message over the new line. The vases and pedestals stand from six to eight feet high, and are of a deep blue, characteristic of the finest Sevres ware, as well as in happy accord with the prevailing colors of the Blue Room.

The Sevres factory is a Government institution, on the

banks of the Seine, between Paris and Versailles. It was created by Louis XV because the soil furnished a porcelain clay entirely novel in the modelling of fine articles. Ever since the factory has been protected by French rulers. The most prominent artists of France, both painters and sculptors, have been attached to this factory. There is probably not a royal palace in Europe that does not possess one or more celebrated specimens of the Sevres ware. The White House itself possesses a Sevres service which always appears at state dinners.



Without doubt the most unique feature of Newcomb College, New Orleans, is the pottery, a little, low, brick building completely bowered over by oak trees, wherein the exquisite art of the potter is pursued to a rare perfection. The pottery was started some four years ago, and was, as can well be imagined, an important and rather venturesome departure. The success, therefore, which has attended the undertaking has been remarkable and must be doubly a source of pride to the community that Southern girls are fashioning from Mississippi and Louisiana clay jugs, jars and other earthenware articles whose beauty and finish are finding a place in the art centres of the country. Miss Sherrer is the able master of this department, and under her guidance inspection of the work takes an added charm. It is a little education to go through the workroom and watch the potter turning the soft clay into slender rose jars and squat bowls and queer-shaped vases of the pupils' designing, and see the young artists decorating the ware; now gracing a tall jug with banana leaves, now a plaque, rimmed with a quaint design of cotton plants, now a jar wearing an odd decoration of sugar cane and reed grasses. From girl to clay and from clay to finished vase, all, one might say, are indigenous to Louisiana soil. The distinguished color of the ware is blue and bluish green upon white and buff, and again black and yellow and green upon dark red.—*Exchange*.



HINTS FOR TREATMENT OF ROSES STUDY

Marshal Fry, Jr.

FIRST PAINTING.—The pink flowers should be painted in with a pale wash of Pompadour Red, and touch of Yellow near the calyx. The yellow ones require Yellow Brown, Albert Yellow, Brown Green and Violet No. 2. The red roses are done with Ruby or Roman Purple.

The leaves and background need Moss, Royal, Brown, Shading and Russian Greens, Violet No. 2, Copenhagen Blue, Meissen Brown and Black. The dark color in the lower right hand corner is black mixed with Copenhagen blue. When the color in the background is used thin, a little "ivory glaze" may be mixed with the paint with agreeable results. There being no carmine to injure, the piece may be given a hard fring.

SECOND PAINTING.—Retouch pink roses with rose, also a little Yellow Brown and Brown Green; yellow ones with same colors used before; and the red ones may be strengthened in darkest parts with Finishing Brown. A wash of Rose over lightest side will give brilliancy. The background will need about the same colors used in first painting, adding a touch of Yellow Red for the warm glow under the red roses.

The third painting enables one to add accents and washes where needed. More Ruby may improve the red roses, and a little Blood Red may also be employed.

TREATMENT OF ROSES IN WATER COLORS

Rhoda Holmes Nicholls

IF flesh and roses are the two most exquisite subjects to paint, surely we have now a most delightful opportunity. The coloring is superb, especially the pale tones of the pink roses, as closely resembling the human flesh tones. There is no medium in which Roses can be depicted so well as in Water Color. There is something in the medium which particularly lends itself to the subtle quality of the petals of the roses. The secret of getting this quality is entirely in the manipulation of the color and the quantity of water used. If too much water is used and too little color, it will fade away when dry, and leave the ghost of what was intended. So the student must not be discouraged if success is not achieved the first time. Water colors require much experience before you can master the medium. The thoroughly artistic qualities repay the amount of labor required.

The paper best adapted for this delicate subject is Whatman's 75 lb. or 90 lb. paper; it is thin and therefore keeps damp—being close to the wet blotting paper underneath. This renders it a little more difficult for those not accustomed to work on wet paper, and if the student is not careful it will all run into chaos. It all depends how the different strokes are put on.

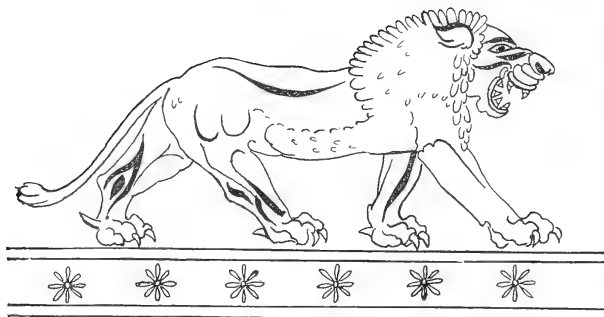
Draw the roses carefully with Rose Madder; the principal leaves, too, should be suggested. Then blot in the background without which the flowers will have no value. Begin at the top left-hand corner and paint the whole background as far as the roses; that is as much as you can manage at one time. Keep it wet and paint it a little fuller in tone than it appears, allowing for it to dry a little lighter. The colors to use are Antwerp Blue, Emerald Green, broken with Indigo, and at the lower portion introduce Alizarin Crimson and French or Cobalt Blue. Try and keep the background wet for a long time, so as to be able to blot in the color of the roses before it is dry and also the shadowy leaves.

The colors used in the pink roses are Rose Madder, a little Hooker's Green, and Indian Yellow; here and there a touch of Vermillion and possibly a little touch of Cobalt Blue. Remember always that Rose Madder is a cool color and helps to form the greys without much blue.

The drawing is of the utmost importance, and the sharpness of the touch will give the vitality to the work. Some of the lights should be lifted out with blotting paper that has been cut to a sharp edge. At the very end of the painting a little Chinese White mixed to give the tone should be added, as on the edges of the principal rose and on the stem.

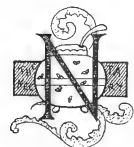
It is now time to consider the other side of the background. The chief difficulty will be to unite the two sides. If they have dried too much, pull them up with a bristle brush, and then continue to paint—use Indigo, Light Red and Indian Yellow. Further down add a strong tone of Burnt Sienna, merging into Indigo and Raw Sienna. Work the leaves into this, the same way as on the other side. For the dark roses use Alizarin Crimson and Cobalt Blue added to the background color. For the tea roses use Cadmium, Rose Madder and Cobalt Blue.

Many of our readers will not want to copy this literally, but will make an arrangement for themselves out of it. The main group is a picture in itself. Observe how the interest has been centered there, the other flowers only echoing the color and form.

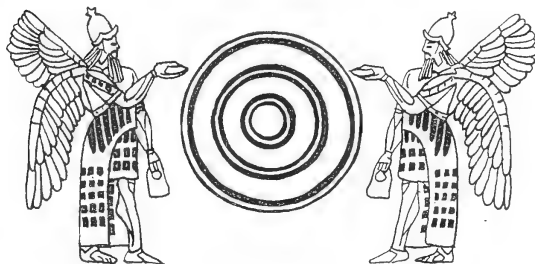


HISTORIC ORNAMENT

ASSYRIAN



EXT in order after the Egyptian comes the Assyrian Art, a combination of the Egyptian and Persian; essentially a borrowed art, of the secondary or traditionary period. It shows also, later, the influence of the Romans and Greeks. The forms lack the simplicity and strength of the Egyptian, and the designs are not in so just proportions. If we confine ourselves however to the forms that are essentially Assyrian, we can make designs with a characteristic and artistic feeling. The Assyrians took few natural objects as models:—the man, the horse, the lion, a flower similar to the lotus of Egypt, and the pineapple (their sacred tree of life) are the only living things utilized. The other forms are purely geometrical. The colors are a dark blue, red, green, orange, buff, white, black and gold; a dull pink is sometimes used for outlining.



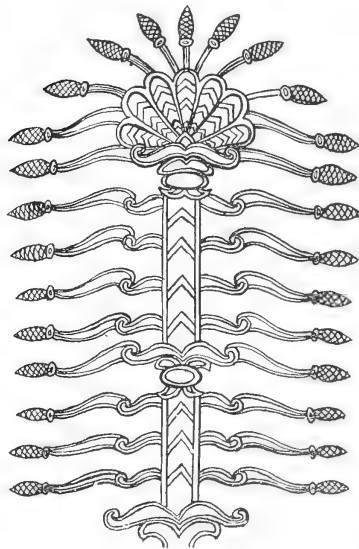
The only *motif* for designing that the Assyrians seem to have originated is the lozenge shape diaper, the original of the intricate Arabian and Moorish designs, and the shingle effect.

We have for *motifs* this time the Assyrian lion, the emblem of the Sun with a figure on either side (presumably the souls of men), the sacred pineapple tree, a pineapple and lotus design, and some notes of diaper and band designs.

In the originals, the lion is in orange on a dark blue ground, the outlining in dark blue. The bands above and below are also in dark blue, the small discs in buff with orange centers and the narrow bands on either side in orange. The emblem of the Sun has the center of the disc buff, the next circle pale green and the outer circle red brown, the double lines a dull pink. There should be buff rays from center to outside rim. The figures are in orange on a dark blue

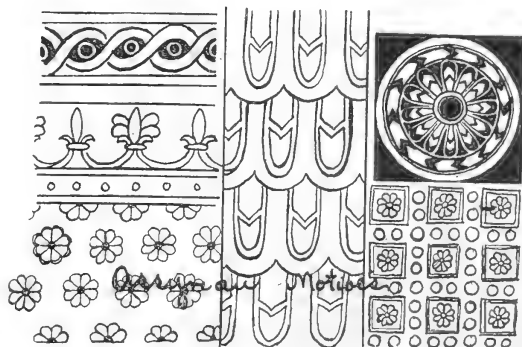
ground, the faces dull pink and the bands on caps green. The sacred tree is in red brown with white between the double lines, the alternate spaces between the stripes are pale green, the pineapple cones in orange marked with red brown. The pineapple and lotus design is in orange, pale green and red brown. The other designs are made in different arrangements of the colors given in the beginning of the article.

In the stein design, the upper band is of buff, the tree of life ornament in the colors already given, the treatment of the second band with lion the same as above. In the lower band, the pineapple cones are in orange, the flower in pale green, the double lines white and the outlining in



red brown. The shingle effect has the double lines in white, the upper half of shingle pale green, the lower half buff. The handle is in red brown or dark blue. All lines not otherwise described are in black.

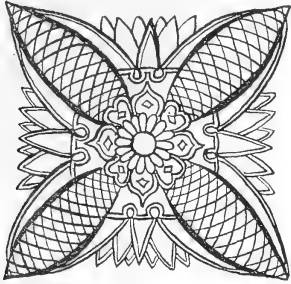
You will notice that we have not made a single change in any one *motif*. We have simply taken what we wanted and



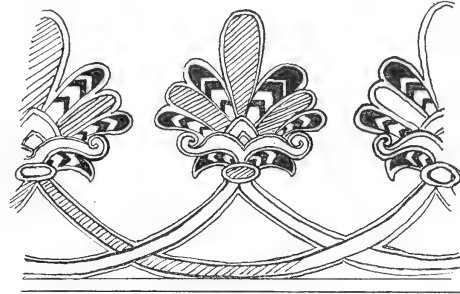
combined anew. Notice also that the heaviest effect is kept for the base, the upper band being simplest, the second heavier and the last most elaborate. In making a design

unless you are confining yourself to a border design. Then if that is heavy you must have base of heavy *color* to balance.

An easy way for measuring is to make a large circle by tracing around a plate, folding the circle into eight and marking the lines. Then turn wrong side out and fold in six, and mark. Open this out and lay on table, lay article to be divided on center, measuring from the edge on either side to be sure it is right. Then mark on the China the eight, sixteen, six or twelve points of division, whichever you wish.



from these motifs, see that your design balances, do not let it be top heavy. If you have a heavy ornament at the top, you must have as heavy a design or heavier at the base to balance,



Adelaide Alsop Robineau.



Photo. by SCHERER, New York.

SEVRES DECORATION FOR PLATE—ANNA B. LEONARD

For Treatment see page 29



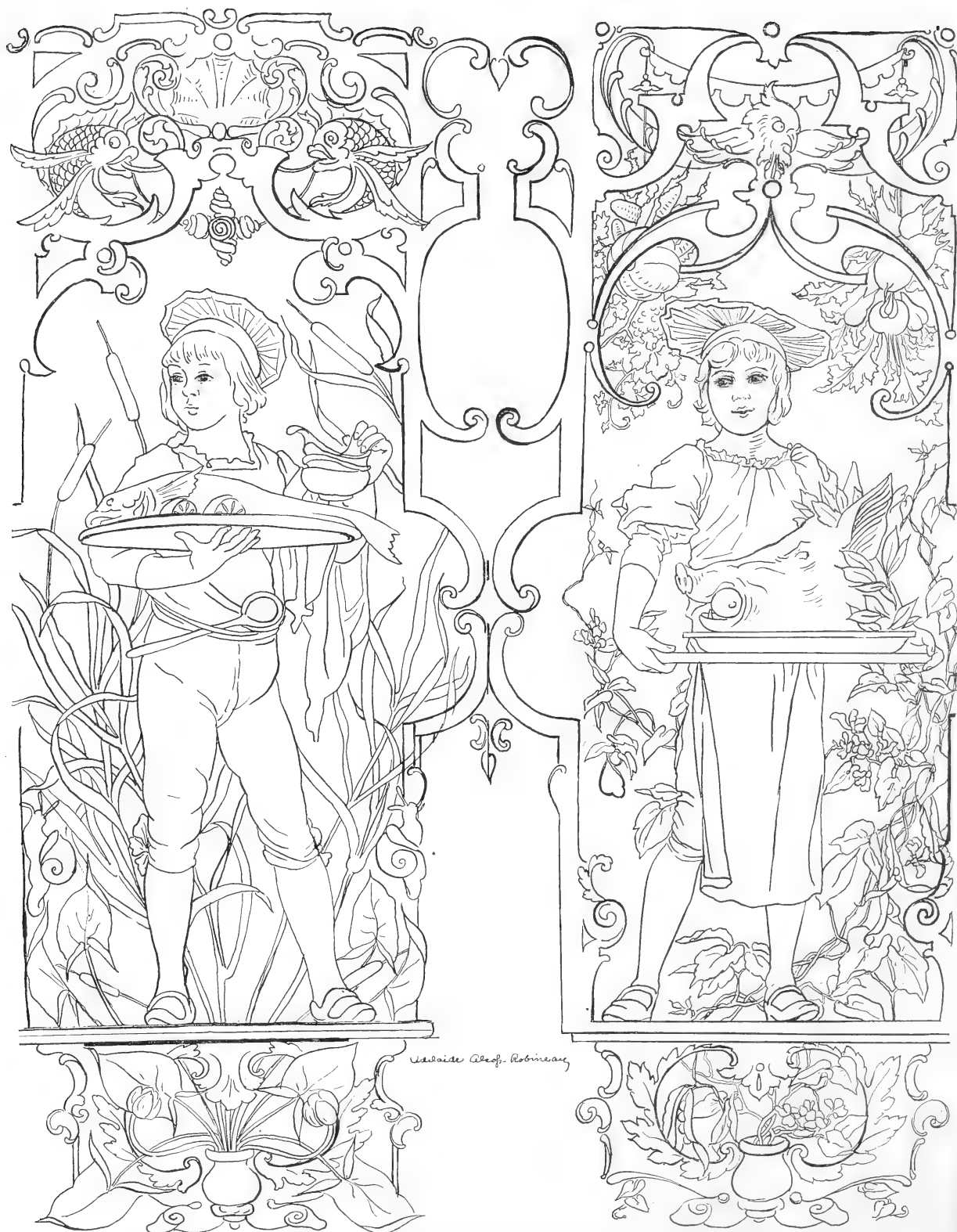
HEPATICA DECORATION FOR CUP AND SAUCER—A. G. MARSHALL

TREATMENT OF HEPATICA CUP AND SAUCER

Mary Allen Neal

THE design for cup and saucer is of the "Hepatica," one of the earliest spring flowers, and the coloring should be very delicate. A charming scheme of color for this would be in the violet tones. First draw the design carefully with India ink and a very fine crowquill pen, so the color can be removed without erasing the design, if it does not go on successfully at first. Cover the dark rim of cup and saucer, also the center of the saucer and base of cup with a coat of English grounding oil, pad until smooth and tacky with cotton covered with a piece of chamois skin, then apply with a piece of soft cotton, Royal Purple powder color, clean the edges carefully, as any of the particles of color left on the

China will show after firing. For the flowers use Light Violet of Gold with a little Deep Blue Green, using the same color stronger for shading, the centers of Jonquil Yellow, also stamens, with an occasional dot of Blood Red. For the leaves use Brown Green and Shading Green. The little half opened leaf of which you see the underside is of a pinky tone. For this use Russian Green and a little Rose, the fuzzy part put in with a very fine brush, in line touches of Blood Red quite thin, the stems make a pale green with the same lines for the delicate fuzz. Another scheme of colors would be to have the edges, center and base of cup of green lustre, the flowers pink, painting delicately with Rose, shading with the same and using the same green for leaves and stems, edging the lustre with fine gold lines. Finish cup and saucer with gold handle and rims.



FIGURES FOR TANKARD (see May number), adapted from designs in the "Dekorative Vorbilder."

TANKARD LUSTRE—Continued

SECOND AND THIRD FIRE.

(See May number for first fire.)



E will begin now to put the lustres on the figures. Use one color at a time, putting it on wherever used all around the tankard, going over the surface with a quick and wide sweep of the brush. The lustre will blend itself somewhat, so, unless the color is too uneven, leave it alone after putting it on, for if you work over it you are liable to make it spotty or show the brush marks. Here I wish to repeat the first instructions to make them clear in your minds. Use the lustres from the bottles, just as they are, unless very sticky, then thin with Essence. They are all a yellow brown color before firing, except orange which is grey. If possible have a separate square shader for each color and mark the handles so you can tell them apart. Never use lustre brushes for anything else. Wash them out in turpentine first and then in alcohol, if you must use one brush for two or more colors. The yellow and rose are the most sensitive to the influence of other colors, so keep distinct brushes for them at any rate. Keep the work *clean and free from dust*.

The colors used in the panels are as follows:

CENTER PANEL.—Face, hands and sticks supporting grape vine, *brown*. Tunic, cap (except slashes), and one side of bunches of grapes, *purple*. Hair, shoes, diagonal band in coat of arms, and design on same, border of tunic, hock glass (except where the wine is), and the orange in bunch of fruit in upper right hand column, *orange*. Slashes in cap and other half of bunches of grapes, *violet*. Ground work of shield, wine in glass, cherries and apple in upper right hand corner, and the right bottle in upper left hand corner, ribbons tying trellis, *ruby*. Stein in hand, helmet in coat of arms, *blue grey*. Legs of figure, leaves on grape vine, feather in cap and left bottle in upper left corner, *light green*.

PANEL WITH BOAR'S HEAD.—Cap, waist and apron shaded with *blue grey*, leaving high lights white. Face, hands and hair, *brown*. Boar's head and carrot in mouth, legs of boy, pumpkin, ears of corn, squash and carrots in the bunches of vegetables, *orange*. Knee breeches, bean pods, and turnips in the bunches of vegetables, *yellow*. All leaves, *light green*. The bean flowers, *rose*. The bit of drapery at the top and the beet in the bunch of vegetables, *ruby*. Tray and rim of platter, *copper*. Bottom of platter, *platinum*.

FIGURE WITH FISH.—Face and hands, *brown*. Cap and napkin over arm shaded with *blue grey*, also legs. Waist, knee breeches and shoes, *olive grey*. Rim and base of gravy ewer, rim of tray, rim and handle of spoon, *platinum*. Body of ewer, bottom of tray, bowl of spoon, *copper*. All leaves and bodies of fishes in top ornaments, *light green*. Hair of boy, fish on tray, belt, cat tails and heads of fishes in top ornaments, *orange*. Bows at the knees, fins of fishes, shells and lilies, *rose*.

Next go over the green lustre on body of vase and handles with the same *light green*.

If the *iridescent rose* on base comes out spotted, go over it again with the same color. If it comes out fairly clear but uneven, it is all right to wash *orange* over it. If it comes out even and pretty, you can leave it that color if you wish, otherwise go over it with *orange*. Go over all your gold with a good even wash. When all is thoroughly dry you can model the raised work in paste for gold. It is then ready for second fire.

When it comes out go over all the colors that need strengthening with a wash of the same color. Go over all the

hair and shoes with *brown*, also shade the lower half of boar's head and fish with the same. Go over the carrot in mouth of boar with *orange* heavier than on the boar's head itself. Go over ruby on shield with *orange*. Shade some leaves darker than others. See that your gold and bronze are heavy enough, otherwise go over them again. Go over paste with two good washes of unfluxed gold, drying between. See that your black outlines are strong and distinct with a good glaze, if otherwise, go over them again. If after the third fire anything needs retouching you can safely give the extra fire.

It is advisable for this work to use White China, as Beleck is less sure to come out as you expect it with lustres.



TREATMENT FOR PLATE DESIGN—(Sevres in Style)

THE rim of the plate is Dark Blue under the glaze, with the medallions left white for decoration. Any dark color dusted on the rim could be used. The design is drawn on the dark blue with a Chinese White in water color, as pencil marks or India ink will not show on the dark blue. A better plan is to draw the design in a *very* thin line of gold—(any remnant of discarded or dusty gold will do)—it requires very little. After the scrolls and flowers have been modeled in the paste, prepare your palette for painting the small roses in the medallions, using the Lacroix colors, Rose Pompadour, Carmine No. 3, Apple Green, Brown Green, Night Green, Emerald Stone Green, Deep Red Brown, Mixing Yellow, Moss Green and Yellow Brown and Ruby Purple (German).

First wash in the pink roses *very* delicately with Rose Pompadour, barely enough color to keep the drawing, which at first is only in masses. The high lights are lifted out with a clean brush. Rose Pompadour stands a hard fire, and for that reason in the small roses it is a good color to start with, but it *must* be used delicately. These little roses are then touched up with Carmine No. 3, a deeper wash in the center, and a little detail work in the petals, with just an occasional touch of Deep Red Brown to strengthen. It is a great mistake to work these little roses up too much—they must be painted in a broad and crisp manner—vary the position of the roses—as well as the tone. Some of them can be delicately painted *at first* with Carmine No. 3, to give a variety. The deep roses are painted in Ruby Purple and Rose Pompadour, half and half, and touched up after firing with the Ruby.

For the first firing, the leaves are delicately massed with Apple Green and Mixing Yellow, with a few stronger touches of Brown Green and Night Green, or Brown Green and Emerald Stone Green. The stems must have crisp touches of Deep Red Brown. A certain warmth is added by using Deep Red Brown for some of the leaves. In the second firing darker leaves are added, and these are more effective near the roses. Just as much depends upon the surrounding foliage for the character of the roses, as the painting of the flowers. Often the petals have very little paint upon them, but the *leaves* give the clear crisp edge. These are the most fascinating little flowers to paint—they look so simple, and yet to do them well, is extremely difficult. The secret being to make every brush mark *tell*, and to keep the color clean. Try to succeed with them, for there is something wonderfully attractive about these miniature roses that appeals to every one. Then too they require the environment of grace and elegance and are especially beautiful for table service.

After carrying out the design in the raised parts and little roses a few touches of Turquoise enamel in the scrolls make a charming finish.

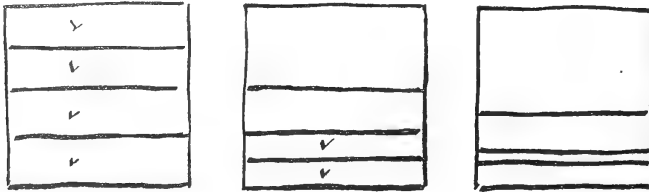
A PRACTICAL TALK ON DESIGN.

K. M. Huger

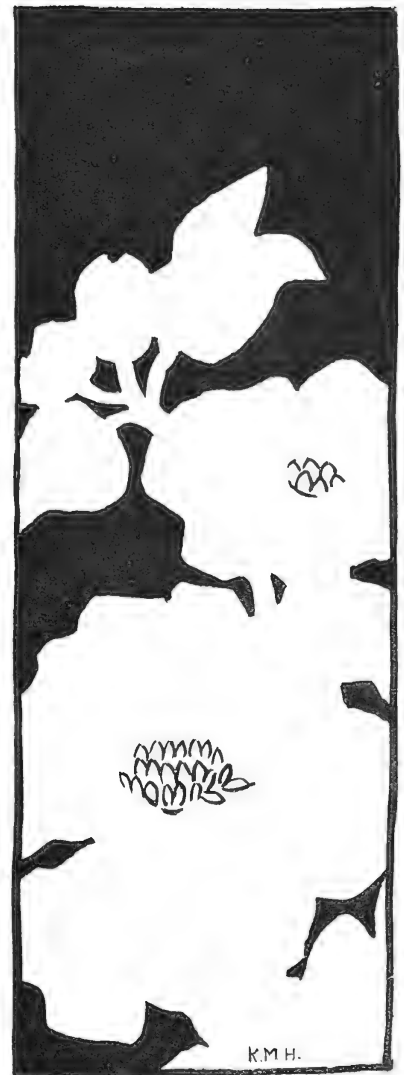


DESIGN is the placing together of lines or forms in a given space so as to make an agreeable impression on the mind through the eye, that is to say through the cultivated eye, for to "know what we like" is one thing, but to like what we *should* like is quite another. So soon as we are in possession of two or more lines and a given space, an arrangement can be made of greater or less beauty according to the appreciation of the artist for contrast, fitness, proportion, balance, action and spacing.

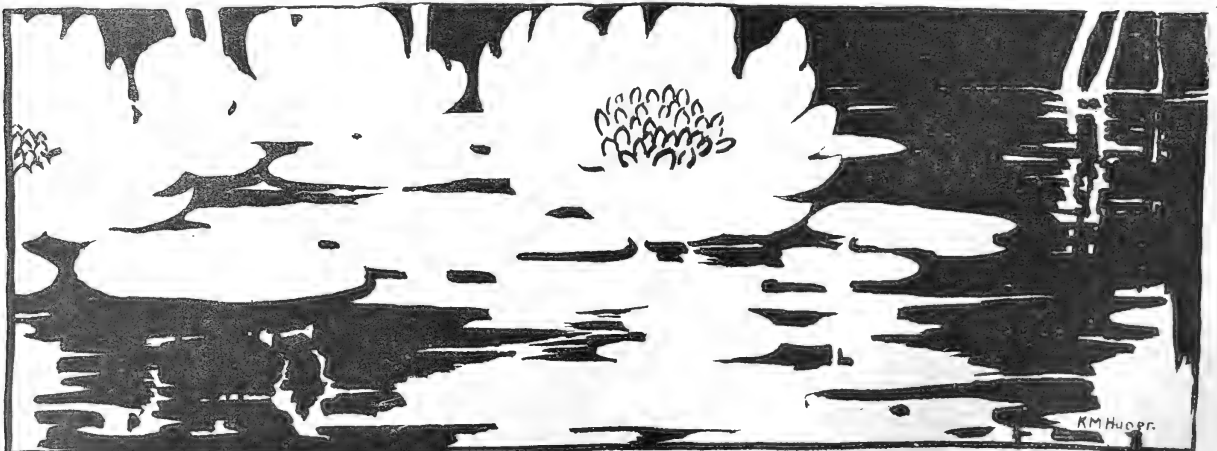
Take a square, which is one of Mr. Dow's first problems and try the experiment; you will find that this process of arrangement contains the germ of all design and composition, whether it be in picture making, architecture, poetry, music, the drama, or what not.



We must have contrast, repetition, series, action and *quiet* spacing. Imagine a play where there were no pauses, a musical composition with no restful chords, a design equally elaborate throughout, a picture without quiet spacing. The eye, mind and ear would weary of them all. Wornum has said in his "Analysis of Ornament" that the first principle of ornament is repetition—a measured succession in series of some one detail (which in itself may be varied), in borders or mouldings for instance. This stage of ornament corresponds to melody in music—a measured succession of diatonic sounds. They both arise from *rhythm*—in music called *time*—in ornament called proportion or symmetry. The second stage in music is called *harmony* or a combination of sounds or melodies paralleled in ornamental art, where a combination or measured succession of forms is followed upon identical principles. Ornament consists, then, in something more than a mere artistic elaboration of either natural or conventional details. The highest mere imitative skill will engender but fanciful vagaries powerless to satisfy the eye and mind if not arranged in any order of combination of harmonic progression, let the *motif* be what it will. Then, too, if the designer wishes to ensure a lasting market in the civilized world he must be able to gratify an elegant cultivated taste, not by mere technique, but by such an aesthetic character as was attained by the Egyptians in their vari-colored glass, in the figured cups of Sidon, the shawls of Miletus, the terra-cottas of Samos, the bronzes of Corinth, which com-



JAPONICA · SPOTTING ·



WATERLILY · SPOTTING ·

manded the markets of the ancient world and are treasures in the art collections of to-day. We have then, to study shape and contrast, harmony and variety, and in all cases, aesthetically, an effect that will delight the mind through the eye. And whatever other principle we may sacrifice, a *good effect* must be obtained. Use what symbols we will, they must be made subject to the principles of design or the result will be a mere crudity in art. The ornamental principle of *symmetry* may be introduced in pictorial art, in which case the picture becomes an ornamental design. Most of the pictures in the early epochs of art were so treated, of which Giotto's frescos furnish a good example. Any picture composed merely on principles of symmetry and contrast becomes an ornament. Any ornamental design in which these two principles of symmetry and contrast have been made subservient to naturalistic arrangement or mere imitation, has departed from the province of ornament into that of *picture-making*.

The very principles of nature are frustrated when you represent a natural form in a natural manner and yet apply it to uses with which it has, in nature, no affinity whatever. "One is apt to act on the general theory that nature is beautiful," says Warnum, "and therefore ornamental details derived immediately from nature must ensure beautiful designs, whereas, the truth is directly contrary to this. Natural objects must be made to conform to artificial shapes, or more or less conventional lines."

Sometimes the natural object itself is made erroneous use of—and this is one of the most fatal *abuses* of nature. A man's head for a beer mug, a boot as a match box, a basket form to

hold a liquid, the half of a hen as an egg dish, etc. There is a very great difference between ornamenting a utensil with natural objects and substituting these natural objects for the utensil itself. In the latter case, however true the detail to nature, the *design* is utterly false. In all true ornament *art* must aid nature, the natural and the artificial must be combined. The Italian Trecento is a good example of mixing conventional flowers and foliage with tracery and geometrical design.

In no worthy style of ornament have natural details ever yet prevailed. The details of all great styles are largely derived from nature, but are *always* conventionally treated, and theory and experience seem to show that this is the true system. A plant is said to be conventionally treated when the natural order of its growth or development is disregarded.

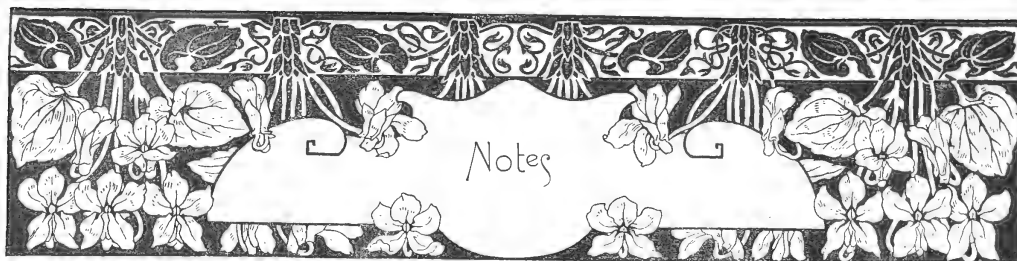
When *both* of these are observed the treatment is *natural* and so can only be a picture or a model and not an ornament. To be an ornament or a design it must be applied as an accessory decoration to something else—it must cover or fill a definite space. There can be no question that the motive of ornament is not the representation of natural images to the mind but the rendering the *object ornamented* as agreeable as possible and therefore the details of decoration should have no independent character of their own, but be kept purely subservient to beauty of effect—and this cannot be thoroughly or satisfactorily done without adopting conventional arrangement whether flowers, foliage, figure or what not.

The designer must ever remember that the *effect of the whole* should never be interfered with by attraction to detail. As soon as you lose sight of the *whole* the ornament may become a work of art but not a decoration. An artist may be capable of producing perfect forms and colors and yet show the grossest ignorance of arrangement and application, decoratively speaking. A power of exact imitation of natural objects is quite compatible with a total ignorance of ornamental art. The Egyptians are eminent for the adaptation and conventional treatment of their local natural types, such as the lotus, the scarabæus, etc. Their arrangements are almost exclusively a mere symmetrical repetition of motifs. Geometric figures are well used where emphatic flatness is required, such as wall or floor patterns, etc., thus adhering to *fitness* in design. The covering of only portions of a place requires far higher ornamental ability than is involved in an "all over" pattern, here space relations must be considered—variety, contrast, proportion and sympathy of line, all come into play. The principles applicable to one article may be quite the reverse of those applicable to another, however, and it is the designer's place to suffer no mere ornamental predilection to interfere with the practical excellence of his design, and above all things to remember that special attraction to secondary details is not a merit but a capital defect in design.

I am indebted for suggestion upon these principles which I would both practice and advocate to R. N. Wornum and J. Ward in their late works on ornament.

The Rookwood pottery was established by Maria Longworth Nichols, now the wife of Bellamy Storer, who was recently appointed minister to Spain. Perched on one of the great hills overlooking the smoky city, it is one of the picturesque bits of Cincinnati, while its products have spread the fame of the city in art circles:





LEAGUE NOTES

Mrs. Worth Osgood, the energetic President of the National League of Mineral Painters, has arranged a Congress of china painters in Chicago, during the League exhibition, which will be conducted just about the time this number of *KERAMIC STUDIO* is issued—but a full account will be published. She will have the plan for the next year's course of study arranged, and there will be interesting papers and discussions each morning. It is only by combined effort that the American decorators can elevate the standard of work in this country and make it more fully appreciated commercially.

Mrs. Fanny Rowell Priestman of the New York Society of Ceramic Arts, who was the successful competitor for the League Medal for the best model of cup and saucer, has announced that the Wheeling Pottery of West Virginia has purchased the model, and that the cups and saucers will soon be for sale at the shops. It should be a matter of great pride to all members of the League who should decorate at least one of them. The form is extremely simple and graceful and will lend itself to a beautiful decoration. The mere fact of her being successful in selling the model should encourage others to make similar models—perhaps then we may have more artistic forms for the potteries. Decorators and potters should be more closely allied.

The central subject of interest at present in the world of National League of Mineral Painters is the Annual Exhibition at the Art Institute, Chicago, opening May 24th, continuing by invitation until June 1st. Reception Tuesday evening, May 23d.

The annual meeting will open the Ceramic Congress, held by courtesy of the entertaining club in the Central Art Association, Fine Arts Building. The Educational Committee will lead the first section. The council and representatives of the various clubs will assist in arranging the schedule of work for the new year.

Mrs. Kinsley, President of the Bridgeport Mineral Art League, will furnish a paper on the "League Course of Study." Mrs. Wagner, President of the Detroit Ceramic Art Club will give us a paper on "The Value of Federation." Mrs. T. Venette Morse, Central Art Association, will address the Assembly, subject, "Skeletons in the Professional China Closet."

The second section will be led by Mr. Charles Binns, representative of the Trenton Ceramic Art Co.

Mr. Hasburg will lecture before the Congress Saturday afternoon, May 27th, in the lecture hall of the Art Institute. Separate programs will be printed as it will be an illustrated lecture with experiments on the manufacture of glass.

Patriotism urges us to employ American wares, and in order to do this with greater intelligence, we have invited the attention of artist potters, and potteries connected with colleges, to this Ceramic Congress.

Professor Woodward will present the lines of work in Newcomb pottery, connected with Newcomb College, New Orleans.

President Taylor of Rookwood, will encourage the national element in this exhibition by sending a few choice specimens of Rookwood's latest productions.

Paris Exposition business will occupy one morning. It is a matter of regret that we are not able to send complete program for this issue.

Exhibition Secretary Mrs. Anna B. Leonard will take charge of the records of these meetings and supervise the making up of the annual report, a copy of which will be furnished each local club directly after the close of the exhibition.

An afternoon reception with an exhibition of water color designs in the Fine Arts Building is tendered by the Chicago Ceramic and Central Art Associations to League members and friends.

Mrs. N. A. Cross, President of the Entertaining Association, has by her effectual efforts succeeded in enlisting the interest of many artists to make this exhibition a successful and noteworthy one in the history of our League.

The California Ceramic Club, 219 Post street, San Francisco, was added to the "Roll of Clubs, National League of Mineral Painters," April 10th. Its thirty members are active workers and investigators, and their enrollment is especially gratifying. Their officers are: Miss Helen Bacon, President; Mrs. T. W. Church, Vice-President; Mrs. T. S. Taylor, Secretary; Mrs. S. V. Culp, Corresponding Secretary; Miss M. C. Taylor, Treasurer.

MRS. WORTH OSGOOD, President.

The Chicago Ceramic Association has arranged its permanent headquarters with the Central Art Association in the Fine Arts Building. The rooms are artistically decorated, the color scheme being a neutral green, which makes a very harmonious background for the pictures and many art collections the rooms contain.

Club members who may wish to dispose of their productions, have the privilege of placing their work on sale and a competent saleswoman is in charge. All work must pass the criticism of a jury composed of well known artists before it is accepted for sale.

The members are busy arranging the details for the exhibition of the National League of Mineral Painters, which opens at the Art Institute May 23d. Great interest is manifested by the artists in the coming exhibition, which from the many letters and enquiries which are pouring in from all parts of the country promises to be a great success.

The following artists will take part in the Congress: Mr. Franz Bischoff, Mrs. Wagner, Detroit; Mr. Bemis, Trenton Pottery, The Rookwood Pottery, Cincinnati; Mrs. Kinsley, Bridgeport; Mr. Volkmar, New York; Miss Parks, Denver;

Mr. Wm. D. Gates of the American Terra Cotta and Ceramic Co., Chicago; Mr. F. Bertram Aulich, Chicago; Mrs. T. Vennette Morse of Central Art Association, Chicago.

Mr. J. H. Hasburg, Chicago, will lecture on the "Manufacture of Ceramic Colors, Enamels and Glazes," May 27, 1899, at the Art Institute, Chicago, at 2 P. M.

The lecture will be illustrated by practical demonstrations, in which raw materials sand, lead, alkali, etc., will be mixed, put into crucibles, and fused in specially constructed furnaces at temperatures as high as 3,000 degrees Fahrenheit. Following is the programme: Brief history of glass; composition of glass; classification of glass, china, pottery; classification of Ceramic colors—basic colors, acid colors, neutral colors, fused colors, mixed colors; incompatible combination of colors; how glass and fine colors are made; description of the apparatus; mining of the raw materials; melting the mixture of raw materials into colored glass; testing the progress of the melt; removal of the mass from crucible; grinding the colors (or glass); application of the color to china medallions; firing the medallions; distribution of the fired medallions to the audience.

The annual election of the National League of Mineral Painters takes place in the rooms of the Central Art Association at 11 A. M.

The Chicago Ceramic Association will hold its annual meeting and election Saturday, May 7th, in room of the Central Art Association, at 2 P. M.

N. A. CROSS,

President of Chicago Ceramic Association.

CHICAGO, May 1st, 1899.



CLUB NEWS

The Denver Pottery Club held its annual exhibition, May 3d and 4th, at the Brown Hotel. Miss Parks, Miss Hubbert and Mrs. Case will represent the club at the Ceramic Congress in Chicago.

At the annual meeting of the California Ceramic Club, the following members were elected to office: Miss H. Baem, President; Mrs. T. S. Church, Vice-President; Mrs. T. S. Taylor, Second, Vice-President; Mrs. S. V. Culp, Secretary; Miss M. Taylor, Treasurer.

The Jersey City Ceramic Art Club held its meeting at Hasbrouck Hall. Papers were read by Madame Le Prince, Miss Humble and Mrs. Bull. The subject for competition being dogwood and Japanese lines. Medal was awarded to Mrs. Glück for dogwood plate. Honorable mention to Miss Mulford for Japanese design.

The Detroit Ceramic Art Club held an exhibition, including both china and water colors, from April 17th to the 22d. The members were well represented. Mr. Bischoff contributed largely to the success of the exhibition. The work shows more and more each year, the professional touch, both in the clearness of color and the individuality of the decorator. As the club is preparing for its second spring exhibition at the Museum of Art, beside that of the National League at Chicago, the members are especially busy.

The Bridgeport League of Ceramic Art held its April meeting at the residence of Mrs. Swan. This club follows very closely the League's course of study. The subject for criticism being, "Dogwood—the China to be Decorated being Pitchers." Papers on Japanese art were read by Mr. Frank

Muni and Mrs. Carrie Doremus. Mrs. A. B. Leonard was critic for the china. The May meeting was held at the residence of Mrs. Torrey, when the business of the year was finished, followed by a discussion on "Woman in Art."

The New York Society of Ceramic Arts gave a private view of the work of members that was sent to the League Exhibition, at Chicago. The banquet room at the Waldorf was used for the purpose, and the members were most successful in giving an artistic exhibition. Quite an innovation was introduced in arranging the china upon polished tables, instead of the usual drapery. This gave an air of dignity to the exhibition, relieving it from that frivolous look of the charity bazaar, which a lot of flimsy drapery invariably gives. This society would like its work to stand alone, without depending on the accessories. Just as work is shown in art collections at museums.

The annual meeting of the Mineral Art League of Boston, was held April fifteenth. The reports of secretary and treasurer showed the League in prosperous condition. The following officers were elected: Mrs. Grace Beebe, President; Miss Emma Carrol and Mrs. Gertrude Davis, Vice-Presidents; Mrs. Caroline L. Swift, Recording Secretary; Miss M. M. Bakeman, Corresponding Secretary; Miss A. I. Johnson, Treasurer. A vote of thanks was tendered to the retiring officers, expressing appreciation of the pleasant and efficient manner in which they had filled the various offices. Letters were read from Mrs. Worth Osgood, President of National League of Mineral Painters, and from the Denver Pottery Club.



IN THE STUDIOS

Mr. A. B. Cobden gave his thirteenth annual exhibition of china painting, the work of his pupils, on May 11th, 12th and 13th. Studio, No. 13 South Sixteenth street, Philadelphia.

Miss Henrietta Barclay Wright of Minneapolis (member of New York Society of Ceramic Arts), will have classes in Chicago for one month, commencing May 25th.

Miss Strafer of Cincinnati, who has been closely associated with the Rookwood pottery for a number of years, will open a studio in New York this autumn to give instructions in miniature painting on ivory.

Mrs. Rhoda Holmes Nicholls will have classes for out door sketching during the summer at Kennebunkport, on the coast of Maine. Although not a keramist, Mrs. Nichols is in great sympathy with us, and advises students to make their original sketches in water color, when they can afterwards be adapted to china.



TREATMENT OF FIGURE BY CHAPLIN

Flesh Palettes.

	DRESDEN (Mrs. Vane Phillips)	LACROIX	FRY'S POWDER COLORS (Mrs. Alsop-Robineau)
Blonde	{ Pompadour 1 $\frac{1}{2}$ Canary 2 } $\frac{1}{2}$ flux	{ Carnation 1 Canary 2 } $\frac{1}{2}$ flux	Flesh 1
Brunette	{ Pompadour 1 $\frac{1}{2}$ Yel. ochre 2 } $\frac{1}{2}$ flux	{ Carnation 1 Yel. ochre 2 } $\frac{1}{2}$ flux	Flesh 2
Pomp. 2	{ Pompadour 1 Flux 1 }	{ Carnation 1 Flux 1 }	Pompadour 1
Pomp. 1	{ Pompadour 3 Flux 1 }	{ Carnation 3 Flux 1 }	Pompadour 2
Reflected Light	{ Pompadour 1 $\frac{1}{2}$ Yel. brown 2 } $\frac{1}{2}$ flux	{ Carnation 1 Yel. brown 2 } $\frac{1}{2}$ flux	Reflected light
Cool Shadow	{ Turq. green 1* Violet of iron 1 Grey for flesh 1 } $\frac{1}{4}$ flux	{ Deep blue green 1* Violet of iron 1 Neutral grey 1 } $\frac{1}{4}$ flux	Cool shadow
Tender Shadow	{ Cool shadow 2 Pearl grey 1 Touch of turq. green }	{ Cool shadow 1 Pearl grey 1 Touch of blue green }	Tender shadow
Warm Shadow	{ Sepia brown 2 Violet of iron 1 }	{ Sepia brown 1 Violet of iron 1 }	Warm shadow
Brown 2	{ Finishing brown 1 Flux 1 }	{ Brown 4, 1 Flux 1 Raven black $\frac{1}{4}$ }	Brown 1
Brown 1	{ Finishing brown 3 Flux 1 }	{ Brown 4, 3 Flux 1 Raven black $\frac{1}{4}$ }	Brown 2

NOTE—In flesh palette, the numbers refer to the proportionate parts. * means a little more and $\frac{1}{2}$ a little less than one part.

If you are using other makes of colors, refer to our color chart.

Brushes.

1 set (6) miniature quill brushes.

1 set (6) slanting deerfoot stiplers in quill.

Square shaders 2, 4, 6, 8.

Take court plaster and bind the stiplers half way over the hair, like a collar, to make them firm.

Use for medium a mixture of Balsam of Copaiba (6 drops) and Oil of Cloves (1 drop). Use also Spirits of Turpentine in the brush in painting. Rub the colors down with medium; this will keep them open and fresh for a long time, if you keep your palette covered. Use for a palette a 6 by 6 tile, divided, marked and fired as in the cut. Several of the mixtures look much alike before firing, and without the names fired beneath, there would be great trouble in distinguishing between them.

FLESH I.	FLESH II.	POMP. I.	POMP. II.	REF. LIGHT.
COOL SHADOW	TENDER SHAD.	WARM SHAD.	BROWN I.	BROWN II.

The subject, "Venus and Cupid," is peculiarly adapted to a loving cup, but the shape of the panel would fit well in the center of a tray, or would make an effective panel for framing.

First make a careful tracing of the figures on gelatine tracing paper, making all lines dotted, marking on the dark side of edges. Fix this in position on your piece of China with two pieces of gummed paper at the top, so that the tracing can be lifted to see if it is correct. Take a piece of light brown wrapping paper about two inches square; rub a little of the medium well into it. Then take soft lead pencil and blacken it well. This can be used from time to time by rubbing afresh with a very little medium on a rag. Slip this under the tracing, the blackened face to the China, and go over the tracing with a steel or ivory tracer, moving the leaded paper from place to place as you progress, looking beforehand to see if all the drawing in that section has been traced. When the outlines are transferred to the China in this way, take a fine liner and go over the drawing with India ink. Remember to make all lines dotted so that you can see if all color is well blended and no hard lines left at edges. Now wash off your china with spirits of turpentine, and you are ready to begin to paint.

Now cover the background with a thin wash of medium, padding lightly with finger to make it even. Use spirits of turpentine in your brush with medium. Take your large square shader and brush tender shadow into the background all over. Into this, work canary yellow next the figure, then yellow brown, pompadour and blue green. Take your largest stippler and blend one color into another, working from the yellow into the blue. This will make a rather bright background for the first fire which will be toned later. When this is sufficiently blended, wipe off the figure, drapery, birds, &c., so that they will be free from color, with the exception of a little left over the edges of the hair. If you are a beginner, it will be safer now to dry the china over an alcohol lamp or in the oven, to keep safe from dust or rubbing with the fingers.

Now treat the figures with medium, as in the background, padding even with finger. Take your largest miniature brush and paint over the parts in light with local flesh No. 1, over the parts in shadow with reflected light, and break in the half tones between light and shadow with tender shadow. Put Pompadour No. 2 in cheeks, ears, tip of nose, chin, finger tips and all rosy parts. Work rapidly and lightly and do not try to blend smooth. Put tender shadow on eyebrows and wherever the flesh and hair meet. Now take your fourth size stippler and go lightly over flesh until blended softly, stippling the clear flesh first, then the tender shadow, and last the reflected light. After this is pretty well blended, take a smaller stippler and model the form, taking out the high lights. If the color seems to blend off too freely, wait a little till it dries somewhat. The beginner can stop here with the flesh before firing, if she does not dare to work over the flesh. Of course the features will have to be worked up somewhat as described later. The more advanced can now take a No. 1 or No. 2 miniature brush and strengthen the shadows on the light side of face and figures with tender shadow, on the shadow side with cool shadow, a little more pompadour 2 in cheeks if necessary. Make the brush strokes follow the forms of the muscles. Stipple lightly immediately after laying in color to avoid hard lines. After the figure is modeled as well as possible in this way, take finishing brown 1 and paint in eyebrows, eyelashes and eyes, stippling to avoid hard lines. Put a little



ROSES.—MARSHAL FRY.

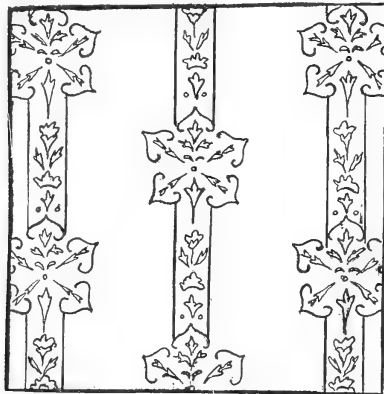
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KERAMIC STUDIO PUB. CO.

THE BOUTET DE MONVEL EXHIBITION



ONE of the most interesting exhibitions of the winter has been that of the work of Boutet de Monvel in water color and pen and ink. His charming illustrations and portraits of children have particularly appealed to the heart of the admiring public. His children are *individuals*, not children *in general*. It is interesting to note how the little faces in the portraits are worked up as finely as miniatures, while the rest of the figure, the dress and background, are painted in a flat, broad and decorative style. To quote the artist's words in regard to the development of this style: "Gradually, through a process of elimination and selection, I came to put in only what was necessary to give character. I sought in every little figure, every group, the *essence*, and worked for that alone." You feel that a child, drawn by his pen, is not simply a typical child, but a real individual child with a certain set of traits and feelings. He has taken the children right into his heart and knows them through and through. That he has a fine sense of humor and a delicate fancy is seen in his illustrations of French songs. The little dancing figures in "Trempe ton pain, Marie" (Dip your bread, Marie), are the jolliest little folk imaginable, and so finely decorative that they could be transplanted bodily and used in a hundred ways. That he is quite as equal to more serious work is seen in the illustrations to "Jeanne d'Arc." To quote from Norman Hapgood, "The opening picture strikes a

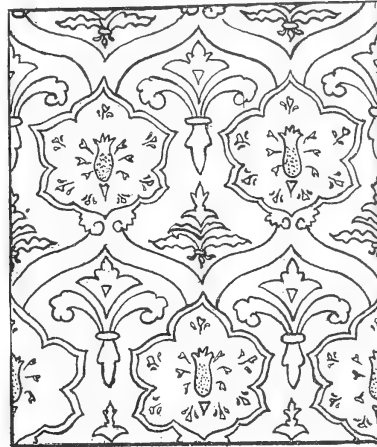


No. 1.

note, held throughout. Jeanne rides at the head of an army, her eyes fixed on a vision, a sword in her outstretched hand, behind her rush the living soldiers, with an onward motion that shows what it means to be a great draughtsman; the very dead, fallen in battle, break from the ground to follow, their faces struggle up, their open mouths salute the Maid, they wave their swords, and although they cannot free their bodies, their spirits help her on to victory." Apart from the fine sentiment in the illustrations, the decorative motives used in the draperies are most interesting. The immense panel for the church in Domremy is full of beautiful designs and daring combinations of color. The subject is "Jeanne d'Arc Recognizes the King of France." The woman's figure with the quaint white head-dress is from this picture; also the man's figure which is that of the Dauphin.

As Seen by a
China Painter

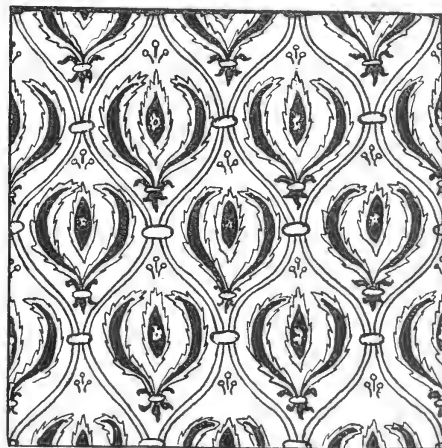
Simplicity, first, appropriate decoration, first and last. These are two of the striking characteristics in the work of Boutet de Monvel. If the china decorator could truly appreciate and master these points, we would have works of art to exhibit which would force our reluctant public to give us the financial support which would enable us to do great things. The late exhibition of the work of Boutet de Monvel was a revelation



No. 2.

from a decorative standpoint. The large forms so simple, the decoration so carefully and lovingly elaborated. Everything in keeping, no anachronism, everything appropriate to time and place. Take, for instance, his drawings of children. The lines so few and simple, yet the character so strongly delineated. At first we wonder at the fine patterns and intricate plaids of the dresses, but the longer we study, the more we realize that the plaid itself is a necessary characteristic, while more folds in the dress or lines in the face would lose character, instead of make it.

Now to apply this to the decorating of china. Take a



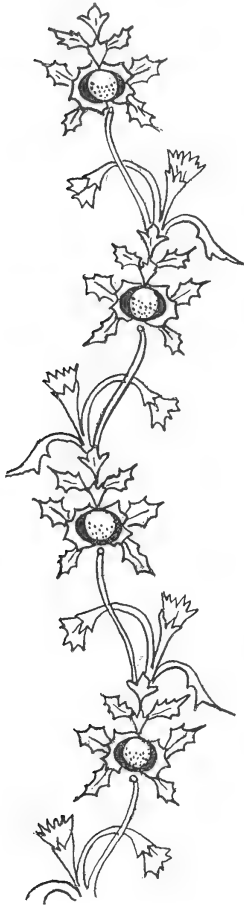
No. 3

vase—the simpler the form, the stronger and more beautiful the effect. The decorative design can be as elaborate or simple as you choose, if only it decorates the vase appropriately. The decoration should always be subordinate to the vase, the two should be well considered in relation to each other. The vase is not designed for the decoration, but the decoration for the vase. If you have a Greek form use Greek methods of expression in decoration; if Japanese, Japanese methods. (Notice that we say *methods* not *motives*.)

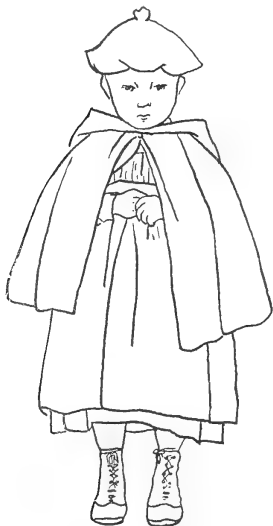
As the little sprig patterns and elaborate plaids complete the child feeling in Boutet de Monvel's drawings of children, so your Greek feeling in design will round out the character of your Greek vase and make a *whole* of it—a work of art.

A third striking characteristic of Boutet de Monvel is the quaint and original combination of colors. His use of dull blues, greens, reds and purples, slate color, brown and buff, suggests new combinations for the decorator. The accompanying designs are from the dresses of the figures in the *Jeanne d'Arc* illustrations. The all-over patterns can be used for necks of vases, or made into border designs for cups, saucers, and plates. The decorative figure is fine for lustres with gold and jewellery. The children's figures are peculiarly adaptable to lustres

or flat color with black outlines in decorating bread and milk sets, or children's china.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.

No. 1 has a pale lavender stripe, the medallions in a darker shade, the design in white, and all outlined in dark dull purple. The plain stripe between has, in the original, a cream ground with a running "all-over" vine in pinkish lavender.

No. 2 has the stripes in dull lavender, the *fleur de lis* ornament and the ornament below in a darker shade, the ground pale yellow brown, the six pointed ornament in a darker shade of brown, the edge being a still darker shade, the pineapple figure in center buff, and all outlined in black.

No. 3. Ground, lavender; stripe, darker shade of grey; ornament, yellow and black outlined in silver.

No. 4. This design had a lavender stripe on either side. The flowers are painted alternately in two sets of colors on a pearl grey ground. First, flower dark orange and black, light orange leaves and stems; second, flower light red and black, stems dark red; all outlined in gold.

The little figures, Nos. 5, 6, 7, 8, are best done in neutral tints and outlined in black. Use browns, greys, dull greens, reds and blues.

No. 9. This mediæval figure had a white lace head dress. The colors in dress are yellow, orange, pumpkin; the light lines a greyish lavender; the design elaborately worked up with two shades of gold, silver and black; belt and collar of lavender. This is a good decorative figure for a vase. You can find a male figure to balance it in No. 10.

No. 10. Dark blue gown, orange collar and facings to over-sleeves, vest and sleeves plum color, black cap with gold ornaments.

Be sure and look up a mediæval design to use in connection with these figures, to make the whole decoration hang together.

TREATMENT OF PERSIAN PLATE DESIGN

THIS design must be carefully and accurately drawn before the paste or color is laid on. The work then will go very quickly. Outline the design in fine lines of raised paste, using an outline of raised dots about some of the figures, giving variety and elegance to the decoration. A very dark rich blue can be laid where the darkest parts of the design are. This blue resembles the deep tones of Cobalt underglaze, and is obtained by using Lacroix Dark Blue, a touch of Deep Blue Green and enough of Ruby Purple to make the mixture darker and richer. This blue will have to be put on in two washes, to obtain the desired effect. The circles representing jewels are in white enamel, and it would be better to surround each jewel (enamel) with a fine setting of raised dots, very small, and near together without touching. The enamel in the heart shape ornament should be Turquoise in color, obtained by using a mixture of Night green and Deep Blue Green (Lacroix). Apple Green and Mixing Yellow make a fresh beautiful green, and this mixture may be used in parts of the design. Different combinations of color can be used, and the design be used in part, or as a whole. To obtain a rich oriental effect the spaces left white can be filled with gold, which will add great brilliancy to the effect of the plate. The design may be filled with colored enamels, and it will also be useful for a white and gold decoration.



SPECIFIC TREATMENT FOR ARBUTUS

Mary Chase Perry

LAY in the little flowers in masses, modeling the shadows with Moss Green, White Rose or Copenhagen. Make the little centres of Egg or Silver Yellow, with a touch of Yellow Ochre or Yellow Brown to give depth. For the pink petals, use Rose, letting it soften into the green. In the second firing some deeper accents may be added by a touch of Ruby. Paint the leaves with Moss and Brown Green, with Shading Green used sparingly. Carry out the treatment very simply, making as few touches with the point of the brush as possible. It is a temptation to work up finical details of small flowers, but by so doing, one loses both strength and delicacy. Work the background with tones of Russian Green, Yellow Brown and Copenhagen, varying the colors so as to keep the study in harmony.



FOR BEGINNERS

TINTING

THERE are at first a few things in the decoration of China that may seem like drudgery to the beginners, but in a little while, after a slight acquaintance with the mediums, there will be the inevitable fascination and the constant desire to advance. Even with tinting alone one can make beautiful things, for instance, the small after dinner coffee cup in rich ruby, with only the gold handle and a gold band.

To obtain a dark tint upon China, the better way is to dust the color on (please do not say "dry dusting"). First, with a flat tinting brush, go over the surface of the China with a thin coat of English grounding oil, pad it very carefully over and over again with silk dabber (a ball of cotton covered with old silk handkerchief) until the oil seems "tacky." Then after allowing the China to remain for ten minutes, shake the powder color over the oil, using a piece of cotton (or brush for that purpose) to smooth the color, always keeping plenty

of it, between the cotton and the oil, otherwise the oil will become full of lint and your tinting ruined. After lightly dusting off the superfluous colors (the oil will absorb just so much) clean the edges and the design with a piece of dry cloth rolled into a point. The tint should look smooth and even, no little particles of color should remain prominently on top. It is most important to clean thoroughly the bottom of the china, as any little atom of color that adheres will fire in, or worse still, some of the particles may drop on something else in the kiln causing disastrous results. This may sound appalling to a beginner, but it is only a word of warning—above all things learn from the start to be neat with every stage of the work—then it will be second nature and many mishaps may be avoided.

[To prevent confusion, another article will be given upon tinting, with the colors used wet.]

o o o

RAISED PASTE

There may be many formulas for raised paste, but my advice is, always choose the simplest method and work accordingly.

Hancock's paste for raised gold is the standard. Buy it in powder form and learn to mix it yourself, without depending upon that which is prepared ready for use. It is always better to be one's own chemist, and in this case, to be the thorough master of the material. There are many mediums which would make the paste *work* well, but it is so easy to overdo the matter, and then have disastrous effects in the firing—so follow the simplest method, and work as a professional. Take as much powder as the end of large size palette knife will hold and place on a ground glass palette or slab; add to this enough Dresden thick oil to change the color of it, but not enough to make a paste of it. Add two or three drops of lavender oil, and after rubbing well, thin with turpentine and grind until the mixture is thick enough to make a line of it, without spreading. Use the rectified spirits of turpentine. If your paste crumbles you have not enough oil to hold it together. Add a *very* little more Dresden thick oil. If the paste spreads after applying to the china, or still looks "shiny" in half an hour's time, there is too much oil and more of the powder must be used. If after the paste has been applied to the china there should be a circle of moisture or turpentine about it, stop using it at once, and rub it thoroughly, adding a drop or two of lavender oil, which will hold the turpentine and oil together. Use the mixture soft enough so that it naturally flows from the brush in a smooth condition. There must be no sharp points or rough lines. After the firing it should feel perfectly even and smooth to the touch. The least elevation looks much *higher* after the gold is on than in the unfired state of the paste. Amateurs as a rule make the paste stand too high, which destroys the delicacy of line and requires twice as much gold to cover it.

This same method for mixing holds good in modeling paste scrolls, figures or flowers. You must learn to make it stay just exactly as you place it. If these directions are carried out, you may fire your paste with perfect safety an hour after using. But if the paste has a gloss on it, I would wait until it looked perfectly dry and dull before putting into the kiln.

Definitions of terms in Heraldry—for coats of arms and crests on china and glass:

Gules—*red*. Azure—*blue*. Or—*yellow*. Vert—*green*.
Sable—*black*. Purple—*purple*. Argent—*white*.

COLOR CHART

LACROIX	DRESDEN	SARTORIUS & CO.	DEVOS & C. T. RAVENOLDSCO.	BISCHOFF TUBES AND POWDER	FRYARTCO.	A. B. COBDEN	M. M. MASON	M. HELEN E. MONTFORT	JAMES F. HALL
Mixing Yellow. Silver Yellow. Orange Yellow. Yellow Brown. Deep Red Brown. Carnation 1 and 2 Carmine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Green Night Green Deep Blue Green Brown No. 3 Brown No. 108 Brown No. 4 or 17 Ultramarine Blue Dark Blue Deep Purple Light Violet Gold Deep Violet Gold Ivory Black Pearl Grey Carmine No. 3. Rose Pompadour Neutral Grey Sepia	Lemon Canary Yellow Silver Yellow Albert Yellow Yellow Brown Pompadour Red Peach Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Yellow Green Dark Green Night Green Deep Blue Green Brown No. 3 Brown No. 108 Brown No. 4 or 17 Ultramarine Blue Dark Blue Ruby Blue Violet Deep Violet Brunswick Black Rose Sepia	Mixing Yellow. Silver Yellow. Orange Yellow. Yellow Brown. Deep Red Brown. Carnation 1 and 2 Carmine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Gr. Night Green Deep Blue Green Brown No. 3 Van Dyke Brown Brown No. 4 or 17 Ultramarine Blue Dark Blue Ruby Light Violet Gold Deep Violet Gold Ivory Black Pearl Grey Carmine No. 3 Rose Pompadour Neutral Grey Sepia	Mixing Yellow. Silver Yellow. Orange Yellow. Yellow Brown. Deep Red Brown. Carnation Carmine Red Violet of Iron Brown Green Moss Green V Moss Green J Apple Green Green No. 7 Emerald Stone Gr. Night Green Deep Blue Green Brown No. 3 Brown No. 108 Brown No. 4 or 17 Ultramarine Blue Dark Blue Ruby Light Violet Gold Deep Violet Gold Black Pearl Grey Carmine No. 3 Rose Pompadour Neutral Grey Sepia	Lemon Yellow Albert's Yellow Yellow Brown Blood Red, Tromp. Carnation Gold Grey Brown Green Saxony Green Moss Green (a) Moss Green Night Green Rohr's Egg Blue (Brown Green) Kussian Green Van Dyke Brown Brown Dark Sever's Blue Deck's Blue Ruby Bandling Blue Light Violet Gold Royal Purple Pansy Black Lavender Glaze Rose	Pearlrose Yellow Albert Yellow Yellow Brown Pompadour Carnation Gold Grey Brown Green Royal Green Moss Green Apple Green Dark Green Deep Blue Green Meissen Brown Dark Brown Bandling Blue Light Violet Gold Royal Purple German Black Pearl Grey Rose	Mixing Yellow Silver Yellow Orange Yellow Deep Red Brown Carnation No. 1 Carmine Red Violet of Iron Brown Green Moss Green Sever's Green Grass Green Apple Green Night Green Florence Green Yellow Green Dark Green Shading Green Russian Green Half Brown Peacock Blue Green Hair Brown Light Brown Brown 4 or 17 Blue No. 1 Ruby Light Violet Gold Deep Violet Gold Black Warm Grey Carmine No. 2 Rose	Lemon Yellow Egg Yellow Yellow Brown Blood Red Carnation Brown Pink Brown Green Sever's Green Yellow Green Dark Green Shading Green Russian Green Half Brown Peacock Blue Green Hair Brown Light Brown Brown 4 or 17 Blue No. 1 Ruby Light Violet Gold Deep Violet Gold Black Warm Grey Carmine No. 2 Rose	Mixing Yellow Silver Yellow Orange Yellow Deep Red Brown Carnation Blood Red Violet of Iron Brown Green Moss Green Olive Green Apple Green Dark Green Shading Green Blue/Green Night Green Deep Blue Green French Brown Light Brown Dark Brown No. 1 Blue Bandling Blue [Br. Rich Brown Dark Br. & Shading No. 1 Blue Ruby Light Violet Gold Deep Violet Gold Black Warm Grey Carmine No. 2 Rose	Yellow Silver Yellow Orange Deep Red Brown Peach Red Carmine Red Violet of Iron Brown Green Olive Green Moss Green J Apple Green Shading Green Blue/Green Night Green Deep Blue Green French Brown Light Brown Dark Brown No. 1 Blue Bandling Blue Ruby Light Violet Gold Deep Violet Gold Black Warm Grey Carmine No. 2 Rose Sepia

"ORIGIN OF THE MANUFACTURE OF PORCELAIN IN EUROPE"

[From the introduction of the "Soft Porcelaine of Sevres."]

Edouard Garnier



CHINESE porcelain was imported by the Venetians from the commencement of the fourteenth century and excited general astonishment and admiration. Like everything else that came from the East, the land of marvels, it was for a long time supposed to possess magic virtues, and the substance of which it was composed was believed to be produced by means bordering on the supernatural.

"Never has porcelaine" (Porcellana), writes Gui Panciroli, the celebrated Italian lawyer, "been seen before; it consists of a paste of plaster, eggs, and shells of marine locusts and of similar species, which, after being well mixed, is secretly hidden in the ground by the father of the family, who then acquaints his children with its hiding place. It remains for eighty years without seeing light of day, after which the heirs remove it, and, finding it in a fit state for manipulation, make of it those precious transparent vases so beautiful in form and color that architects can find no fault in them; amongst their inestimable virtues is that of breaking should poison be put into them. He who buries the substance never removes it himself, but leaves it to his children, nephews and heirs, as a rich legacy from which they may derive much profit: it is far more precious than gold."

To this widely spread belief in the marvelous, to absurd fables of this kind, accepted as truth even by men of highest learning, fables which were gravely repeated as late as the latter half of the seventeenth century, is probably due that lack of success which attended the attempts made at various times to manufacture porcelain of a similar nature in Europe. The fact that the porcelain of the East was composed of a natural product, a kind of white clay (of a peculiar kind, it is true, but one that might be found in other countries as well as China,) was so little realized that for a long time alchemists alone endeavored to discover the secret of its manufacture, and vied with one and another in attempts to produce a substance similar to porcelain, in imitation of those *vases de Sinant* which kings alone were able to possess.

It was only towards the close of the seventeenth century, after considerable quantities of Chinese porcelain had been imported into Europe, first by the Portuguese, and then by the Dutch, that speculation on this subject began to follow a more logical, and consequently a truer course.

Nevertheless, whilst credence was denied to the supernatural properties of this porcelain, a strong belief survived in the existence of an earth of an extraordinary nature, which, according to scientists, was to be found exclusively in the extreme East.

No manufacturer appears to have thought of searching for this earth, and even later, when, in 1709, accident led to the discovery of the first beds of kaolin, at Aue, by which Böttger was enabled to establish the first manufactory in Europe, in which *true* porcelain was made, this discovery was surrounded by a kind of mysterious legend which continued current for a long time afterwards.

This circumstance is, however, hardly to be regretted, for it was to the belief so generally entertained that the manufacture of *artificial* porcelain, an entirely French invention, owed its origin.

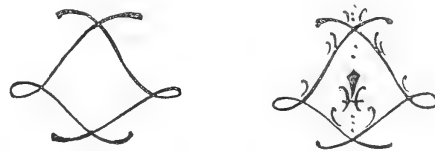
There are two kinds of porcelain: Kaolin, or Hard Por-

celain, emanating originally from the East, the paste of which consists exclusively of Kaolin, a white clay found in its natural state in the ground, and which like all clays employed in ceramics, is merely ground up, washed, etc.; and Artificial Porcelain, known under the name of Soft Porcelain. Deeper research, greater labor, and more scientific knowledge were obviously required to discover this latter kind of porcelain than to produce the hard porcelain composed of substances employed in the forms in which they occur in nature. It was in all probability to Louis Poterat, sieur de Saint-Etienne, a potter of Rouen, whose name, though generally so little known, deserves a prominent place in the annals of French manufacturers, that France owed the discovery of the composition of that beautiful porcelain which occupies the highest position in the history of European ceramics.

This new porcelain in color of a soft, warm, milky white, very translucent, well executed, and carefully and tastefully decorated in a style essentially French, or ornamented with colored designs in imitation of old Chinese or Japanese ware, met with great success at a time when France was producing only *faïences* of a somewhat heavy type, and speedily became fashionable. Not for long did Saint Cloud monopolize the manufacture of this new ware; either, as happened a few years later in the case of the Meissen (Dresden) porcelain, dishonest workmen communicated the secret of its composition to a rival factory, or some clever ceramists sought and found in their turn that which others had discovered before them.

The factory established under the management of Böttger found means with the Kaolin discovered in 1709 at Aue, to produce true porcelain which more nearly approached the Oriental ware than that manufactured in France. The factory established at Meissen, developed rapidly and the porcelain of Saxony (Dresden porcelain) soon became so fashionable in Europe that France, which up to that moment had occupied the first place in all industries relating to objects of *virtu*, was constrained to acknowledge the incontestable superiority of the Meissen ware.

[Continued in our next number, when the interesting features and success of the Soft Porcelain of Sévres will be fully given.]



Manufacture Royale de la Porcelaine de France.

The Grueby pottery is made from designs by Mr. George Prentiss Kendrick, who has aimed to use the glazes and enamels discovered by Mr. Grueby on forms both useful and decorative. It has, in addition to full, rich glazes of great brilliancy, a dull or lustreless glaze, which is an enamel not produced by acid or sand blast, and which is unique to this ware; old Korean pottery previously possessing it. Mr. Grueby has also succeeded in obtaining a remarkable crackle which is equal to that of the best old Chinese and Japanese crackles. The glaze is strong and fine, and the crackle does not penetrate to the clay. The gamut of color is large; the greens are especially soft and rich, while there are also golden yellow and russet. Both in conception and design in color, each piece of the Grueby ware is individual and of unusual merit, and deserves to take a prominent place among the best known wares.—*Baltimore News*.

VISITOR IN NEW YORK.

The Galleries Durand-Ruel has the "Ten Painters" exhibition now on. There are only nine this year, but the exhibit was most individual and inspiring. Robert Reid had three fine decorative panels in the blues he so much affects. They are entitled "Azalea," "Canna" and "Fleur de Lis," and are studies of the same woman in different surroundings and lights. As the names suggest, one had a back ground of Azaleas, one holds a scarlet Canna in her hand, and one crouches down over a bed of Fleur de Lis. The bluish purple tone runs throughout. Twachtman has some landscapes that bring out all the latent poetry in one's soul, the spring landscape and the "Brook" have a delightfully hazy and suggestive feeling. Benson's "Morning in the Wood" is a study of two children in the shifting rays of sunlight through the trees; the outdoor color is charmingly true to nature. Childe Hassam contributes "Morning Mist," a mysterious effect of nude figures in the mist by the water side.

• • •

The Exhibitions If you inquire you will be told that the American artists' exhibition is poor this year. You will be told the same about any large exhibition any year, but do not let it trouble you. If you look around you will find plenty to learn and to admire. You must expect that out of so many pictures, few will be for the generation to come.

It is surprising how much of the best figure work is done by women. It is especially noticeable in this exhibition, Cecelia Beaux, Rosina Emmet Sherwood, Lydia Emmet, Mary Mae Monnies compare more than favorably with the men, and there are many not exhibiting this year who rank with the best.

Every one is asking "What do you think of Dagnan Bouveret's 'Disciples at Emmaus'"; the artists for technical reasons, the public from religious sentiment as to the propriety of the artist introducing himself and family in the picture. The visitor not being capable of settling the disputes will keep out of trouble by not discussing them. Sargent and Whistler contribute to the exhibition, but the visitor will confine herself to the pictures which give suggestions to the Decorator. Albert Herter has a fine study of color by fire, light and twilight. His "Eve of St. Agnes" is most remarkable for the fine color in the woman's red gown on which the firelight plays, and the stained glass window behind in rich blues and greens with daylight showing through and fire light reflected on it. The black leaded effect is fine from a decorative stand point. This effect would be fine in china decoration, especially with lustres.

Charles C. Curran has a study of White Turkeys which are interesting from the treatment of white in the sunlight, yellowish green in the shadow and violet in the half tones. In the treatment of white in a subdued light usually the half tones are bluish, the broad shadows greenish and the deepest touches violet.

There was also a panel picture of moonlight on white lilies and a lightly draped figure that suggests an interesting treatment for a vase.

There were many most interesting miniatures, but those of Laura Hills of Boston, and Lucia Fairchild Fuller of New York were by far the best.

Miss Hills uses this year a great deal of pink in backgrounds. It would be a doubtful experiment for the beginner as would also her bold use of opaque white. Two interesting ivories are called respectively "The Gold Fish" and "St. Elizabeth."

"The Gold Fish" is a girl with long red hair and pink and yellow drapery blown by the wind against a wavy background of dark green and blue. The whole movement suggests the motion of water. The red hair blends softly into the flesh. "St. Elizabeth" is a sweet girl's head with a gold leaf halo about it. It is mounted on a tall and slender old brass standard and suggests a picture in a clock.

The two most interesting ivories of Miss Fuller are "The Girl with a Hand Glass." A girl in a Japanese morning gown with hand glass, against a flat background effect with Japanese panel on the wall, and the "Girl Drying Her Foot." This last is exquisite. The girl is nude, leaning on a dainty white chair with pink brocade stripes, and drying herself after her morning bath. The figure is well drawn, the flesh delicate, the color clear. Note that the pink satin was violet in shade, yellowish in high lights and pink only in half-tones.

Why do our decorators use landscapes so little for decoration? Or why do they not paint them on panels for framing. There is no reason why as good and artistic work could not be executed this way as in oils or watercolor. Has any subscriber anything to say on this subject? The Society of Landscape Painters has just had its spring exhibition. The work of twelve men, each telling his story of nature in his own way. Have you no story to tell? If you have you can tell it in a much more enduring way on porcelain. Paint on panels for framing. Study the varied phases of nature and tell some newly discovered truth in a new way. Two men especially of this society have a most interesting way of seeing nature, Charles H. Davis of Mystic, Connecticut; and George H. Bogert of New York city.

Mr. Davis sees many sides to nature and paints his story in a telling way; his atmospheric effects are wonderfully fine. His work to the visitor's mind was the best in the exhibition. Mr. Bogart had some stunning little things in black frames, one especially "Sunset, Paris Plage," the sun setting on the beach. By-the-bye, black frames are very effective for porcelain panels.



KERAMIC STUDIO

JULY: MDCCCXCIX

Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR JULY, 1899

	PAGE
Editorial Notes,	43
Exhibition National League of Mineral Painters,	44-45
Decoration for Plate,	<i>K. E. Cherry,</i> 46
Historic Ornament (Greek)	<i>Adelaide Alsop-Robineau,</i> 47-49
Plate Border adapted from the Persian,	<i>Sara B. Vilas,</i> 50
Pansies and Treatment.	<i>F. B. Aulich,</i> 50-51
League Notes, Club News, In the Studios,	52-53
Visitor in Chicago,	53
Cup and Saucer,	<i>Anna B. Leonard,</i> 54
Plate Design and Treatment,	<i>A. G. Marshall,</i> 54-55
After Persian Motives,	<i>A. G. Marshall,</i> 55
Keramic versus Ceramic,	<i>Fitzgerald Tisdall,</i> 56
A Dandelion Study and Treatment,	<i>Mary Chase Perry,</i> 56-57
Chaplin Figure (Continued),	<i>Adelaide Alsop-Robineau,</i> 58
Treatment for Chocolate Pot (Supplement),	<i>Anna B. Leonard,</i> 58
Hints on Underglaze (Continued from May Number),	<i>Charles L. Volkmar,</i> 59
Lamp with Glass Globe and Treatment,	<i>Mary Alley Neal,</i> 60-61
For Beginners,	61-62
Delft Landscapes,	<i>Adelaide Alsop-Robineau,</i> 62
Delft Landscape Decoration for Cup and Saucer,	<i>Adelaide Alsop-Robineau,</i> 63
Answers to Correspondents,	64
Supplement—Chocolate Pot,	<i>Anna B. Leonard,</i>

KERAMIC STUDIO

Vol. I, No. 3

NEW YORK AND SYRACUSE

July 1899



THIS is the time of year that most ceramic workers take their vacation—the time when pupils drop off, and studios have a more or less deserted appearance. To those who must make every minute count, it should be the time to study nature, the time to collect new ideas for the winter's work, the time to read and study the history of porcelain and pottery as well as designing. The *KERAMIC STUDIO* will give the names of helpful books to study, which will not only improve one's work, but make the old porcelains more enjoyable, inasmuch as they are symbolic; every ornament and figure meaning something. During the past few years we have had many valuable collections brought to America, and to appreciate them requires study; not only the study of form and ornament, but the harmony and combination of color, and the glazes. All this knowledge can be stored for the winter's use, when it can be given to pupils, creating a love for ceramics and the desire to possess further knowledge. It is impossible to be a successful keramist unless there is that love for every detail of the work, either in overglaze or underglaze.

In visiting an old shop the other day, the representative of the *KERAMIC STUDIO* came across a few pieces of interesting pottery, made by an old Turk. The decorations were under the glaze, all Persian motives, covered with the most transparent glaze, which made the colors seem almost like the transparent enamels. The glaze, apparently, was thin, but it had the most lustrous appearance. One could see how the old man loved his work, and the infinite pains he had taken with every piece. His work will live. By studying these artistic things, which in themselves represent much thought and care, we will realize that to paint six plates during the morning is not conducive to the cultivation of the beautiful in ceramic art.

Among the leading scientific works on the nature of porcelain and its chemistry, are the "*Traité des Arts Céramiques*" by M. A. Bronguiart, Paris, 1844; and "*La Porcelaine*" by M. Georges Vogt, Directeur de Sèvres, a thoroughly technical work on both European and Chinese porcelain; "*History of Pottery and Porcelain in the 15th, 16th, 17th and 18th Centuries*," by Joseph Marryat, London, 1868; The works of M. A. Jacquemart, Paris, 1862 and 1873.

The round medallions after Persian motives, by A. G. Marshall, shown on page 55, would make a striking decoration used as bosses around the top of a vase in underglaze, with a monochrome effect. It has also been suggested that they would make unique butter dishes in blue or green and white.

We are pleased to hear from Miss Louisa M. Powe, teacher of art at Wells College, Aurora, N. Y., that she is to spend the summer in Europe visiting Art Galleries and study-

ing. As she is interested in ceramic art, we are hoping for some letters from her which will be of interest to our readers.

The many friends of Miss Bedell will be shocked to hear of her death. Being for a number of years with the Glennys of Buffalo, and for a year with the Fry Art Company of New York, her acquaintance with the decorators all over the country was extensive. Although not a practical decorator, her help and encouragement to all, made her known and loved throughout the country. It will indeed be hard to fill her place.

Miss Jeanne M. Stewart, the artist who has designed our August supplement, will spend the rest of the summer in California, making designs of fruits and flowers, returning in October to her studio, 741 Marshall Field Building, Chicago. We hope to hear more from this energetic and talented young artist.

A design by Henrietta Barclay Wright of Chicago will be one of the features of our August number.

An exhibition of the work of members of the New York Society of Ceramic Art, destined for the Chicago exhibition of the National League of Mineral Painters was held in the Banquet Room of the Waldorf-Astoria, May 16th. Friends only were invited, but the rooms were well filled and all seemed pleased with the work shown. Mr. Volkmar had a fine exhibit of under-glaze ware. Some of the colors suggested the old Chinese work, and the modeled forms were simple and artistic. Mrs. Andreson had some interesting pieces in under-glaze decoration. Mrs. Priestman showed some fine specimens of lustre color work, the large spaces being unusually smooth and free from imperfections. Mr. Marshal Fry gave us a treat in the way of decoration by showing some pieces in browns that fairly rivalled the famous Rookwood pottery. The round vase, with pepper plant decoration, was an exceedingly satisfying harmony in yellows and browns. The vase with the Egyptian figure was a new departure and a good one—the figure decorated one side only, and the form and drapery conformed well to the shape of the vase. Some interesting pieces in blue and white were also shown. Miss Maude Mason had a small but choice exhibit, her vase in geraniums being especially fine. Miss Bessie Mason showed a number of pieces richly ornamented with enamels and gold in oriental designs—her scarlet enamel was especially good. Mrs. Mary Alley Neal, Miss Marquard and Miss Genevieve Leonard also were well represented. Mrs. Anna B. Leonard's exhibit was of conventional designs in table-ware in gold and enamels. Mrs. Adelaide Alsop-Robineau's exhibit was of lustres. We were pleased to meet Miss Glass, of Chicago, who is president of the Chicago Club, and who expressed herself as much pleased with the New York Club's selection for the exhibition.



THE recent exhibition at the Chicago Art Institute, of the National League of Mineral Painters, was by far the most interesting that the League has given.

It was larger, for one reason, more clubs being represented, and there was a decided improvement and advancement in the work of all the clubs. Although much of the work was badly placed, and the white drapery in the cases marred the general appearance of the exhibition, still it was the most dignified exhibition the League has given.

Each club had its own jury before the work was sent to Chicago, and there was another jury from the Art Institute to pass upon everything that was brought there. Criticisms were conscientiously given, and many pieces rejected—not one club escaped—so all the more reason have the members to congratulate themselves that the exhibition was so large and that a standard has been established. Most of the work rejected was figure painting. We are happy to state this, for it shows the folly of trying to do pretentious figure painting, without the necessary drilling and training in drawing.

The exhibition was held in the Art Institute, with paintings of old masters upon the wall, as well as those from modern painters, who have spent years and years in the study and drawing of the human form. Is it not presumptuous for a student, who has had a dozen or two lessons, to bring work, mere copies at that, which is faulty in every respect, and ask for recognition in that same room? This will teach a lesson that is well worth consideration before sending work to Paris. The jury then will draw the line a little closer, and nothing but the best and choicest will be selected. This is the greatest step towards advancement that the League has yet made.

We would say also, that the extremely large pieces are most difficult to handle, there being greater danger of breaking. They do not seem to attract the eye any more than smaller pieces, and certainly the chance of sale is smaller. At this exhibition we have noticed that the smaller pieces seem to attract the most attention, and we wondered if it was because the effect of the *whole* decoration could be seen better. The cases with the dark backgrounds showed the china to much better advantage. (These little hints are for the clubs contemplating exhibitions.)

The work of the Chicago Club, with few exceptions, was inclined towards the influence of Mr. Aulich—some of it beautifully painted, and others falling short, of course. Mrs. Cross, the former president of the Club had a case filled with glass, decorated in different styles. Some of her color effects were particularly attractive, especially in the flight of birds.

Her technique was extremely good in all her raised gold and enamel decorations.

Mr. Aulich's painting and handling of grapes was remarkably fine and his work was enhanced by superb firing (by Miss Hatch). Every one knows his roses—they could be recognized all about the room, or throughout the whole exhibition.

Mrs. Crane handles flowers well. Her Narcissus vase was more like the Fry method, and was extremely well done and most beautifully fired. She was fortunate in selling this choice piece. The box with yellow pansies was good, the yellows being transparent and clean, but it was a great mistake to use white enamel on the vase with dandelions, as the decoration was soft, resembling underglaze—only these light spots were prominent.

Miss Van Hise shows Mr. Aulich's training and is a most clever exponent of his method.

Miss Phillips exhibited a charming teapot in Chinese design, of green and pink enamel, and her cups and saucers were all extremely attractive both in design and technique.

Mrs. Frazee exhibited a case full of interesting work, both in conventional design and figure work. Her two small figure vases—one in shades of green and the other in dull grey blues and violet were artistic, and closely resembled the work from the Doulton works. Her conventional work was particularly attractive, both in design and execution. The Arabian teapot was one of the best pieces in the room. It was an intricate mingling of blue, green, dark blue, and brown, the whole being restful and charming.

Miss Topping, whose case was next, displayed only conventional decorations, and one could not but feel the fascination of it, and the intense desire to possess these beautiful pieces. There was a delightful bit of color in a little red vase—just the scarlet tone, with a simple Chinese design in gold forming a band—just that one spot of vivid red looked well in the case of Oriental designs. Her rose jar, Chinese *motif*, was extremely well executed, as also was the chafing dish bowl, although much more simple in design. The rose jar in Persian *motif* was in soft greys, violet, blues and green. Her case contained only choice things showing study and perseverance, with results extremely satisfactory and quiet.

Carolyn D. Tyler exhibited a case of interesting miniatures on porcelain, and Miss Huerman's portrait of a lad with straw hat was remarkably well executed, and looks as if it must be a speaking likeness.

Mrs. McCreery showed a variety of styles of decoration. A small incense burner in Oriental design was clever, but the decoration of the tall jar was not particularly well adapted to

the shape, besides a little confusion of *motifs*, but the Chinese bowl was very good indeed, and very well placed.

Miss Anna Armstrong's work shows Mr. Fry's influence. Her pine cones were particularly well executed. Miss Armstrong's water color studies for china at the Central Art Association rooms were exceedingly clever and will be as useful to decorators as the Klein studies.

Mrs. Clark's palm decoration was most effective and well executed.

Mrs. Des Granges exhibited some charming little plates with miniature roses in a simple border. The simplicity was very attractive.

Miss Iglehart shows versatility in her work. The Egyptian plate was well executed, and her etching on glass is very clever. She has developed a wonderful ruby red on her glass work, and the gold which she makes for her glass is very rich in color, and all her work is well fired.

The exhibit from the New York Club has been partially described in another article. It showed more individuality than any other Club, the work of Mr. Fry, Miss Wright, Miss Mason, Mrs. Robineau and Mrs. Priestman all showing an individual style.

Miss Wright's work, of which the New York Society is justly proud, was badly placed and not with the rest of the Club. While she, Mr. Fry and Miss Mason decorate upon the same lines, their work is entirely distinct and separate, showing the individual handling.

Mr. Fry's work was afterwards placed in a case by itself and showed to much better advantage. It is a great mistake to exhibit the work of that style in the same case with conventional work, or the lustres. His pine cone decoration is wonderful. The harmony of the browns will always be a delight to the possessor.

Miss Mason's geranium vase was a gem and was much admired, as well as her sister's, Miss E. Mason's, little tea-set in blue, with the design in colored enamels.

Mrs. Priestman is successful in lustres, and her work showed individuality, and was well fired.

A pitcher by Mrs. Neal in lustre colors was generally liked.

A little jar in bronze and green and white enamel by Miss Marquard was extremely attractive, both in design and execution—very quiet in color and extremely restful to the eye.

Miss Emilie Adams made a fine exhibit of figure painting, all painted on tiles, framed and hung upon the walls. Her handling is admirable, and her flesh tones delightful. We mention specially the "Monk" after Grützner, "Cupid" after Bouguereau, and the "Marguerite."

Mrs. Andresen showed some underglaze work, which she fired in her overglaze kilns, and which caused much interest.

Mrs. Frank Baiseley of Brooklyn had an interesting vase, jonquils, and Miss Montfort's plates in violets and white enamel were extremely dainty and showed her individuality in handling that especial flower.

Mrs. Osgood, the President of the League, exhibited some green plates that were refreshing in color, the rims being a delicate fresh green, with a suggestive decorative effect running inside, of delicate ferns. Her narcissus vase in silver mountings was very harmonious in color and was well painted and fired.

Frank Muni displays unusual talent and technique in his enamel work. The belt buckle, carried out in the finest paste, gold and enamels, was one of the best things shown.

Miss Ida M. Miller exhibited five steins with Indian heads

for decoration. The background being dark, the whole effect was that of underglaze. The North American Indian seems very popular just now in the ceramic world. The Rookwood Pottery is, perhaps, responsible for this style of decoration. ("*Brush and Pencil*" is publishing some fine Indian studies.)

Mrs. M. Austin Smith exhibited a very handsome punch bowl, but the shade of pink inside was not in harmony with the exterior decoration, which was a continuous decoration of figures, with very dark background. The etched gold border inside was very good, if the decoration had only stopped there.

Miss Mary Taylor's vase, with suggestion of a white peacock was clever, so also her vase with decorative figure.

Miss Henrietta Barclay Wright shows some artistic pieces which we will describe from time to time, as she will be one of the contributors for the KERAMIC STUDIO. Her yellow wild roses are especially well handled, being so clear and transparent and yet blending so softly with the brown and yellow background. Her geraniums were glowing in color, and were extremely well painted.

Mr. Volkmar's single color underglaze called forth immense admiration. His peachblow or pink is certainly remarkable, as well as the greys and greens. The New York Society is very proud of Mr. Volkmar.

The Louisville Club exhibited a few choice pieces, some admirable work from Miss Alice Jones, steins from Mrs. Grant, with figure decorations.

Mrs. Le Tourneux of the California Club exhibited a most charming bonbonniere in Persian motive, light blue, dark blue, white enamel and gold.

Mrs. Culp handled double violets delightfully on a square tile, framed in olive wood.

Mrs. Perley sent a large lamp of underglaze blue, with medallion in figures and a very elaborate all-over design in raised gold, very handsomely modeled. Mrs. Roberts' lustre kettle was good in color and well fired.

The Denver Pottery Club exhibit was small but choice. Miss Failing's enamel work was good, and the little Colorado landscapes used in small medallions in her decorations were charmingly painted. Miss Parks' raised gold was well done, so also was that by Miss Parfet. Mrs. Hubbard's portraits of George and Martha Washington in monochrome were clever.

The Detroit work showed, more or less, the influence of the two decorators, Mr. Bischoff and Mr. Leykauf. Very little, if any, conventional work was shown. Miss Berwick had some interesting copies of the Dresden, and made some sales of it. There is always something attractive about the Dresden.

Miss Chandler had a large exhibit. Her thistles were well handled, so also the yellow roses.

Mrs. Namy's cup and saucer with violets, with gold background, was decorative and showed individuality.

Mr. Bischoff's work delighted his many admirers. There was tremendous technique in his jonquils and the hyacinths. His backgrounds were generally dark, and the design more simple in effect than formerly.

It would give us pleasure to mention each one, but in so large an exhibit that is impossible.

Altogether, the whole exhibit of the League was interesting, and our criticism is only one point of view. Mrs. Osgood and Miss Perry will each give her point of view. The work is undoubtedly gaining and improving. We must work yet harder for the Paris exhibition. Many of these things will surely be sent. "We feel eager to do something better," is the general expression.



DECORATION FOR PLATE—K. E. CHERRY

CAREFULLY trace in the design with India ink, then dust the edge with Persian Green. With a little cotton on a brush handle wipe out the color where the roses and scrolls are to be modeled in for the second firing. Then fire.

The paste and painted roses are done after the first firing of the plate. The roses are laid in with Pompadour, leaves of Moss Green, Brown Green and Shading Green, shadow

leaves are washed in a moist back-ground. For the back-ground use Lemon Yellow, Blood Red, Violet No. 2 and Copenhagen Blue. In touching up the roses for the second firing (3d of the plate) use Rose; strengthen the leaves, accent the stems with a touch of Blood Red.

The jewels are made of enamel colored with Prussian Green and put on for the third firing.



HISTORIC ORNAMENT—GREEK



GREEK art originally was a continuation of Egyptian tradition modified by Assyrian and Phoenician influences. The Greeks being an artistic and original people produced an ideal and individual style which has retained its superiority for pure beauty of line.

Greek art has greater liberty and grace than the Egyptian, being unrestrained by religious laws, but for the same reason it is wanting in the charm of symbolism. It is cold—almost without soul, but the principles of decoration were thoroughly artistic and always kept within the bounds of good taste.

The decorative feeling is always simple; ornament subordinate to figures decoratively used. Everything clearly conventional when not purely ideal. The decorations are inspired by nature but free from servile imitation of details.

The conventional rendering of plants and flower is rather far removed from the natural types, the honeysuckle ornament being the easiest to recognize.

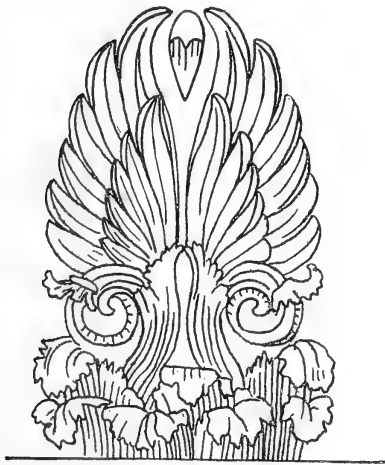
Symmetry and regularity are leading characteristics. The Greeks observed nature, did not copy, but worked on the same lines, *i. e.*: radiation from parent stem, proportionate distribution over areas, tangential curvature of lines. Each leaf was done with a single stroke. It shows a high state of art—that there should be so many artists with so unerring a touch. We can hardly copy with the same happy result, lacking the technical skill.

M. Jacquemart says of their method of conventionalizing everything: "Even the white waves of the sea, so often frayed by the wind, seeming essentially variable and capricious, are brought under the yoke of ornamental regularity. They have transformed them into elegant Vitruvian scrolls which the ancients had the sense to place always at the base of goblets, whilst among us, through ignorance of their signification, they are frequently placed where they are perfectly meaningless."

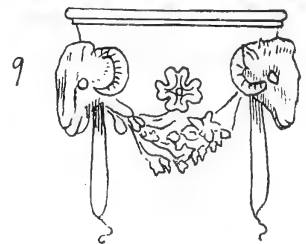
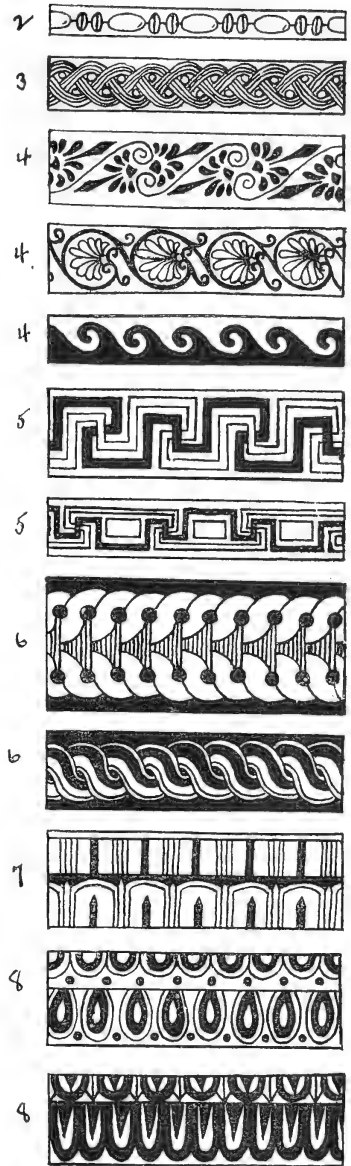
The ornamental forms used are *Chaplets* and *Egg Mouldings* (Nos. 2 and 1a), *Ogces* (No. 8). These are formed from the

parts and leaves of water plants. The lower design, No. 8, is what is called frequently the "egg and dart" pattern. *Trellised mouldings* (No. 3), *Wave lines* (No. 4) which are used always at the base of decorations and represent the waves of the sea. Two of these designs have combined with the wave line the conventional honeysuckle ornament. *Meanders* or frets (No. 5). These are variations of the familiar Greek "square scroll." *Cable mouldings* (No. 6), *Channellings* (No. 7), *Palmettes* (No. 10) formed from different plants, especially the Acanthus leaf which decorates the Corinthian capital, and *Bucranes* (No. 1b and 9) which were originally suggested by the animal sacrifices, when the victims were wreathed and garlanded.

Figures in Silhouette (Nos. 11). We have given also some pottery forms as suggestions to modelers. There were few colors—black, red, white, ochre—a few remains of decorations seem to indicate that gold had been used sparingly—brown and two shades of green and blue.



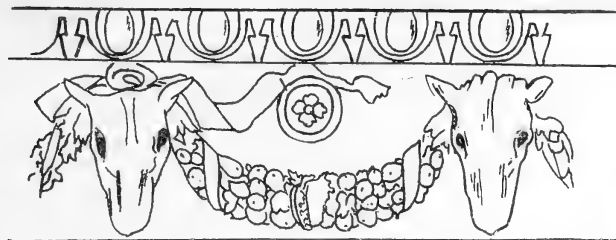
No. 10.





No. 11.





1a.

1b.

Application to

Modern

Design

Any of these little borders can be used just as they are, or working on the same lines use modern ornaments. To show what can be done in this way we have a plate, cup and saucer border made by a pupil, the first half of design using the actual Greek ornament, the second half, substituting a modern design on the same line. Any desired color scheme can be used for the modern application, but the purely Greek design should be treated in Greek colors.

We have also a vase decorated according to Greek methods, the ornaments being modernized. We suggest the following as an effective treatment for the vase design.

COLOR SCHEME: *Blue, celadon or green, and gold.* Figures painted in natural colors and outlined with fine black lines, use some *ochre* and *brown* in draperies where the gold background should show through, the string of pearls in *white enamel*, a touch of *scarlet* in diamond shape ornament and "tear drop" pendants, also in centre of ornament at the top of the vase. The scarf drapery in *white* outlined in *gold*. Handles, *gold*. A banding wheel would aid materially on all designs made in Greek methods as so many horizontal lines are used.

We have been hoping that some of our readers would muster the courage to try some designing from the *motifs* in these articles, but as yet, except from pupils, none have been received. We look forward to the time when the editors and subscribers will work together like teacher and pupils and so bring out the best in both.

GREEK PLATE AND CUP AND SAUCER

Sara B. Vilas

GREEK DESIGN.

First section of border (egg and dart pattern): Dark part of design, Red; light part, Gold, outlined in Black.

Second section: Ground, *Café au lait*; ox heads, flat Gold, outlined in Black; ribbons, Dull Blue, outlined in Black, medallions to match upper border; garlands of fruit, Brown, outlined in Black.

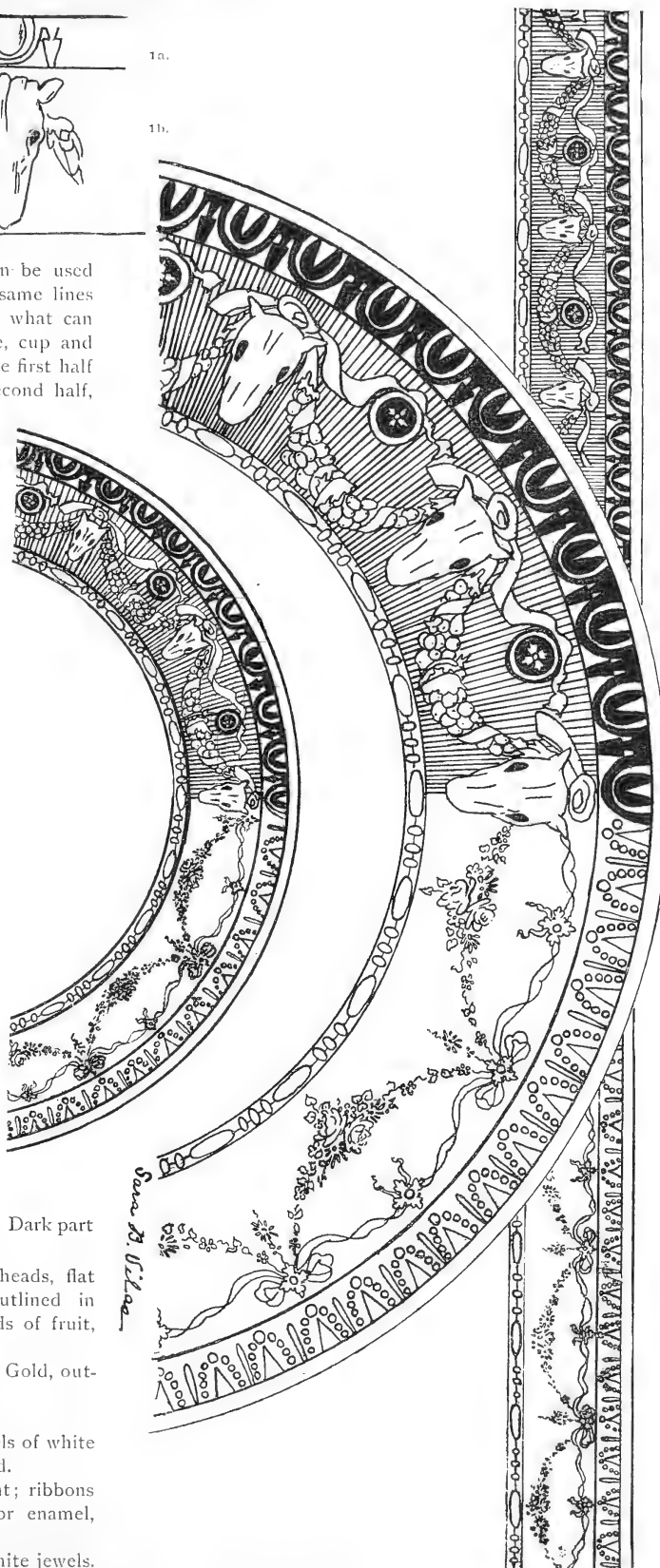
Third section: Dull Blue ground; chaplet in Gold, outlined in Black.

APPLICATION TO MODERN DESIGN.

First section: Ground, Turquoise Green; jewels of white enamels, the darts White Flat and outlined in Gold.

Second section: Ground, a delicate Cream Tint; ribbons in Turquoise Green; garlands modeled in paste or enamel, ornament of raised Gold with Turquoise jewel.

Third section: Turquoise Green ground and White jewels.



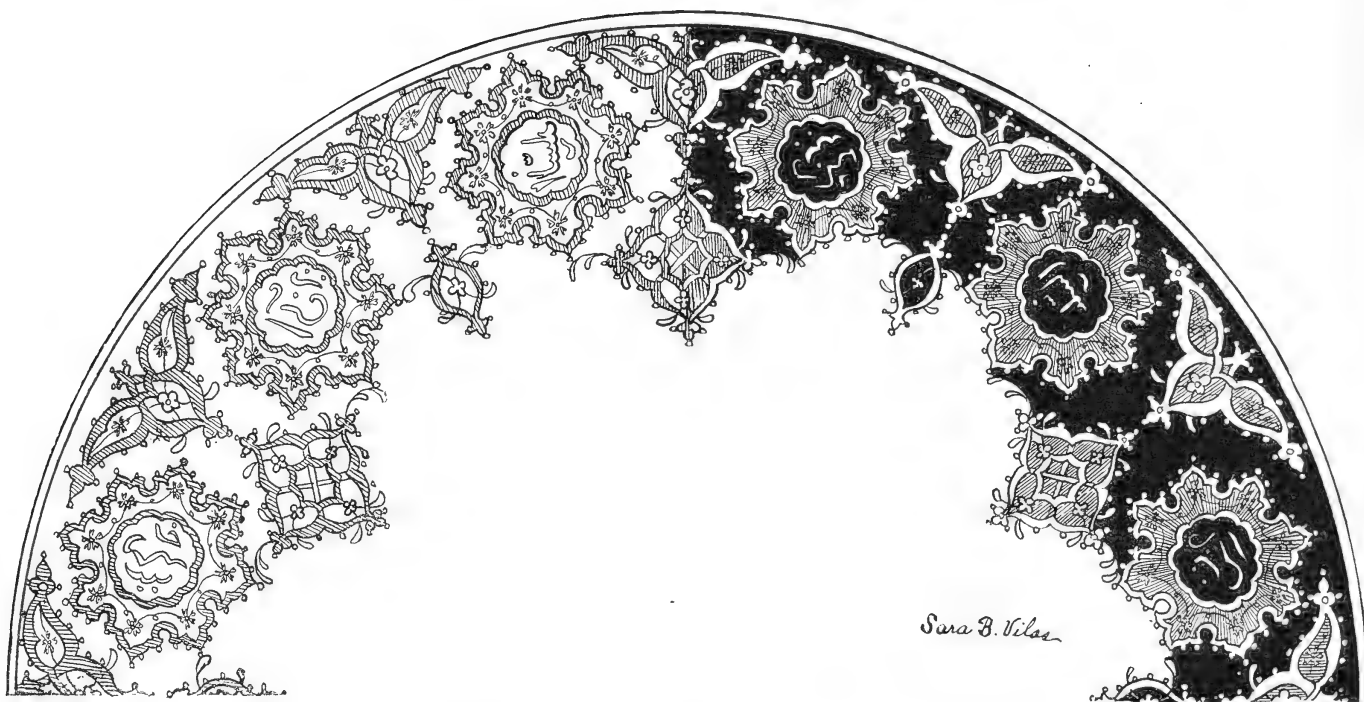


PLATE BORDER ADAPTED FROM THE PERSIAN—SARA B. VILAS

TREATMENT FOR PLATE BORDER

Sara B. Vilas

No. I. Ground work, Gold. Center of medallions, Dull Red. Edges of medallions and lettering in centers, Deep Yellow. Ground of medallion borders, Green. The little flowers, Violet outlined in Gold. Edges of three cornered ornament, Orange. Ground work, Turquoise Blue. Flower, Violet outlined in Gold. Oval ornament, Deep Yellow. Square ornament, Pale Yellow—ground, Violet. The little dots all around design in Turquoise enamel. The design would be very effective outlined in Black on the Gold ground.

No. II. Design in Orange, outlined in Black on a Pale Yellow ground. Centers of medallions alternately Green and Dull Blue with Gold letters outlined in Black. Borders of medallions between the edges of design Gold, etched to represent rays coming from the center. Flowers, Violet outlined in Black.

Ground of triangular, square and oval ornaments, Violet. Flower in Turquoise Blue with Gold outlines. Turquoise or White enamel dots around design.



TREATMENT FOR PANSIES

F. B. Aulich

FOR CHINA COLORS.

THE accompanying design of Pansies on a fernery can be used on a variety of shapes if not too large.

They can be used on a rich background of Yellow Green shaded into a Black Green in the depths. A soft mellow effect is obtained by painting the flowers into the moist background

and lifting out the high lights with a small pointed shader.

Paint the Pansy on the upper left hand in a light Blue Violet, the upper petals darker and the ones on the right in a dark velvety Purple and the other in Yellow and Brown.

The flowers being very effective in coloring use a dull Yellowish Green for the leaves.

Care must be taken to force the design on the middle Pansy by finishing it more highly than the rest and have the high lights strongest.

In the second fire use more softening colors and a Greenish Violet for the suggestion of ferns.

In third fire strengthen all the colors which may have been destroyed by the firing and put in veins in the centers with a fine pointed brush. For this use the Brunswick Black.

FOR WATER COLORS.

In copying the design of Pansies in Water Colors leave out the shape of the Fernery and extend the background over the whole sheet to be painted.

Some Sap Green with Paynes Grey will make an excellent background for the rich velvety Pansies.

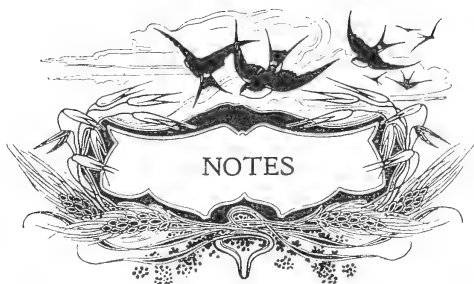
Moisten the paper first with a sponge before applying the background and lay in the flowers at once, taking care to preserve the lights unless you wish to apply Chinese White for that purpose.

Paint the Pansy to the left, a cream White or Yellow, the upper two petals a Bluish Violet, and use Burnt Carmine and Cobalt Blue for the Dark Pansies, on the right, a little Gamboge in the centers and the veins in neutral tint.

Lay in everything when moist if possible and put in the little finishings and accents when dry.



PANSIES—F. B. AULICH



LEAGUE

NOTES

The seventh annual meeting of the National League of Mineral Painters was held May 24th, in Chicago, under the auspices of the Chicago Ceramic Association, at the rooms of the Central Art Association, in the Fine Arts Building.

Mrs. Worth Osgood, the President of the League, presided. The Secretary called the roll of clubs, with the following responses:

New York, represented by Madame Le Prince, Miss Hörlocker, Miss Adams and Mrs. Leonard.

Chicago Ceramic Association, Mrs. Cross and Mrs. Bradwell.

Mineral Art League of Boston, no delegate, but Madame Le Prince was appointed.

Wisconsin Club, Mrs. Hughes.

Brooklyn League of Mineral Painters, Miss Montfort and Mrs. Baisley.

Detroit Ceramic Club, Miss Perry.

Jersey City, Madame Le Prince, proxy.

Louisville Ceramic Club, Mrs. Cassidy.

Bridgeport Club, Miss Montfort, proxy.

Columbus Club, Miss Montfort, proxy.

Providence, Madame Le Prince, proxy.

Denver Pottery Club, Mrs. Leonard appointed.

California Ceramic Club, Mrs. Leonard, proxy.

The minutes of the last annual meeting were read and accepted. The report of Recording Secretary Miss Ida Johnson was read by Mrs. Anna B. Leonard. Miss Johnson urges each club to do its part of the League's work for the coming year, to answer all communications promptly, and to co-operate with the Advisory Board or the President, so that the enormous business for the coming year may be carried on with greater speed and facility. Her report was listened to with interest and accepted.

The Treasurer's (Mrs. Baisley's) report was read, embracing all the financial dealings of the year. The report comprised all details, and was comprehensive and instructive, and showed the League in fine financial condition. She suggested that each club send reports of its exhibition expenses, so that comparisons may be made, and that the results may benefit other clubs. It is very necessary, too, for clubs to keep the Treasurer posted regarding the correct addresses of its members.

Report of Corresponding Secretary, Miss Leta Hörlocker, was read and accepted.

Nominations were then in order for the Advisory Board. The following members were elected: Miss Hörlocker, Mrs. Priestman, Miss Montfort, Miss Fairbanks, Mrs. Doremus and Mrs. Leonard. Warm vote of thanks given to all the officers, for the past year's work. Communications from outside clubs were read, showing the League's aid and influence.

Mrs. Frackelton of Milwaukee, being the representative

of local Federation of Clubs, extended to the League an invitation to exhibit next year in Milwaukee, at the Biennial Federation of clubs. It was decided to leave the invitation for the Advisory Board to act upon.

The Duquesne Club of Pittsburg, was nominated for membership by Mrs. Cross, vouched for by Madame Le Prince and Mrs. Osgood, and unanimously elected to membership.

In view of the enormous correspondence necessary for the business of the Paris Exposition, it was moved and seconded that an Assistant Secretary should be appointed by the President, to serve both the President and the Corresponding Secretary. Meeting adjourned.

Keramic Congress, morning of May 25th. Address of welcome by Mrs. Cross, President of Chicago Ceramic Association. Address of welcome by Mr. James Lane Allen, President of Central Association. Paper from Mrs. Wagner of Detroit, read by Miss Perry, on "Federation of Clubs." Paper by Mrs. Kingsley of Bridgeport, Conn., on "League Course of Study."

Morning of May 26th. Mrs. Osgood presiding, meeting was called to order. Address was given by Mrs. T. Vernetta Morse, editor of *The Arts for America*, the subject being, "Skeletons in the Professional China Closet." After she had finished this most interesting paper, a vote of thanks was extended to her. Mr. Gates, the President of the American Terra Cotta and Ceramic Co., addressed the meeting, carrying his audience with enthusiasm. He showed some interesting specimens of terra cotta vases, with the effect of gold running through the glaze. Vote of thanks given to Mr. Gates for his interesting talk, and he was asked to continue. Vote of thanks was given to the Atlan Club of Chicago, for their hospitality in the artistic reception given to the League at the workshop of Mrs. Kochler and Miss Waite.

Morning of Saturday, May 27th. The meeting called to order by Mrs. Osgood. A most interesting paper by Mr. Charles F. Binns was read, the subject being, "The Use of American Wares by American Ceramic Decorators." (The paper will be published in the August issue of the *KERAMIC STUDIO*.) Many were present to hear it and were disappointed in not meeting Mr. Binns personally, as he made many friends in Chicago during the World's Fair, and at that time represented the Royal Worcester manufactory of England. A vote of thanks was given to Mr. Binns, with regrets for his absence.

Then the meeting was addressed by Mr. Cameron, with a view of taking the entire League exhibit out to Omaha, for the Greater America Exposition, which opens July 1st. A committee of delegates from New York, Chicago and Detroit was appointed, with Mrs. Cross as chairman, to attend to all business pertaining to the exposition. The committee was assured by Miss Butterfield that the exhibit will be made in the Fine Arts building of Omaha. A draft of letter proposed by Mr. Cameron, and submitted to committee. This was decided to be typewritten and sent to each individual member of the League to gain permission to send work to Omaha. (The responses June 3d showed that an exhibit would be sent from each club.)

Saturday afternoon, May 27th. Lecture by Mr. Hasburg at the Art Institute illustrating the mixture and making of glass, grinding, mixing and firing of colors, in kilns specially prepared for the occasion.

Morning of May 29th. Meeting called to order by Mrs. Osgood, extending hearty welcome to all strangers, saying the meeting was open to all. The League course of study was then taken under consideration, and plans discussed to make

it more generally used, either in part or whole. Mrs. Hughes, for the Wisconsin Club, expressed pleasure and satisfaction regarding the course of study, saying it had been helpful to them all. Discussions regarding designs for a government table service (which is included in the next year's course of study) were then in order. Members are advised to communicate with Mrs. L. Vance Phillips (after September) for information upon this subject, Mrs. Phillips being Chairman of the Educational Committee.

The business of Paris Exposition was taken up. Space was applied for a year ago, and Mr. Peck is in sympathy with us, everything is satisfactory and an official announcement will soon be made concerning arrangements, etc. Committees on Transportation and Freight, one in the East and one in the West, will be made.

Moved by Mrs. Cross, and seconded by Miss Hörlocker, that the KERAMIC STUDIO be made the official organ for the League's business during the coming year for the Paris Exposition, unanimously carried. A proposition was made by Miss Iglehart and afterwards put in the form of a motion by Mrs. Cross, seconded by Mrs. Glass, and carried:

That a paper should be drawn up, securing signatures of the teachers visiting the city as well as Chicago teachers, agreeing that lessons in keramic work be given by the term and to be paid for in advance, same as for music and other art studies, to insure better and more earnest work, as well as protection to the teachers.

[We would be glad to hear the result of this movement.—ED.]

Miss Iglehart will meet the ladies for discussion upon this subject. The Ceramic Congress then disbanded, all acknowledging the benefit of reunion and expressing pleasure over the progress of the work of the League.

CLUB

NEWS

The Chicago Ceramic Association entertained most delightfully at luncheon on Wednesday, May 24th, the delegates and members of the National League of Mineral Painters, in their quarters at the Central Art Association rooms.

IN THE STUDIOS

Miss Leta Hörlocker exhibited in New York, a pitcher decorated in lustre colors, that was extremely attractive. The body of the pitcher was light green lustre, with darker green handle, base and spout. The decoration was pine cones, modeled in paste, covered with silver and green gold. The needles were of darker colors iridescent. It was an entirely new idea in that style of decoration, and was very charming without being conspicuous, which is so often the case with lustre colors.

Most of the Chicago teachers were occupied with classes in the mornings, but at all times visitors were welcomed. Miss Van Hise was preparing a large vase for the first fire, and her roses seemed clear and clean and well drawn. Miss Armstrong was busy painting a delightful bunch of asters, her inspiration being one of Mr. Fry's charming aster vases, which was before her. Miss Dibble was occupied with pupils, but took the time to show some of her conventional work, also her sketch book, which contained charming bits of designs, or combinations of color and tones. Miss Topping has the same studio, but was not in that day. Miss Clarke was not in, but Miss Bradley, was extremely hospitable. Miss Iglehart showed some fine water colors and conventional designs, and several pieces of

her glass which she had just finished etching. Her glass firing is most successful.

VISITORS IN CHICAGO

The Exhibition and Ceramic Congress attracted a large number of visitors from different cities. From New York and Brooklyn there were fifteen: Mrs. Worth Osgood, Madame Le Prince, Mrs. Baisley, Misses Horton, Mrs. Cogswell, Mrs. Fry, Mr. Marshall Fry, Miss Montfort, Miss Mason, Miss Hörlocker, Miss Adams, Mrs. L. Vance Phillips and Mrs. Anna B. Leonard.

Western people are noted for their hospitality, but the Chicago Club certainly outshone any previous records, by their kindness and courtesy to all the visitors whether delegates or not. After the Congress in the morning there was always some entertainment for the afternoon, and all strangers will carry away the remembrance of a most charming as well as an instructive week, and there seems the most perfect harmony and fellowship among all the members, whether from the east or west, north or south.

From Louisville there were: Mrs. Morton Cassidy (the President of the Louisville Club), Mrs. Martin and Mrs. Jacqueman. From Indianapolis: Mrs. Wilcox, Mrs. Day, (President of the Indianapolis Club), and Mrs. Orendorf. From Milwaukee: Mrs. Hughes, Mrs. Frank, Mrs. Frackelton, Mrs. Max Hotelle and Mrs. Rintleman. From Detroit: Miss Mary Chase Perry and Miss Candler. From Pittsburg: Mrs. Chessman and Mrs. Brownlee, besides many others who did not register.

The Chicago Ceramic Association has rooms with the Central Art Association in the Fine Arts building, and it was there the Congress was held, and it was the rendezvous of all the keramists during the week. The art stores, as well as Burley's and Fields', extended an invitation to visit them, which was accepted and enjoyed very much. There is a fine supply of undecorated china at Burleys', and the most accommodating clerks to show you everything. Their decorated china is most beautifully displayed, and the representative of the KERAMIC STUDIO was delighted with the variety of handsomely decorated dinner plates. These are well worth studying.

To understand another interesting side of the work in ceramics, she visited the Chicago China Decorating Works, where nothing but the ordinary factory work is being done. Here were a hundred dozens of things decorated for hotels and railroads. Here it is that all the china for the Pullman dining cars is stamped. This is entirely a mechanical process, and many young girls are employed to carry on the work. First a metal plate is made, the letters are filled with the mineral color (in powder) then a printing press takes the impression on paper. This paper is placed on the mug, plate, or whatever form is used. The paper is taken off, leaving the letters stamped on the china. At the time the letters were in red, some of them were made black by rubbing a little black over the letters with the finger. Then they were fired. The kilns were of brick and very large, the men were just then stacking them. With the china then used (made in New Jersey) no stilts were used, one plate rested against another, this china having a hard glaze. The fuel used was coal. All this was interesting, and how lovely it would be if we could work a little faster by hand, yet how very *uninteresting* it would be to make *our* work entirely mechanical, like those poor girls,

who do nothing but paste letters on beer mugs, day in and day out.

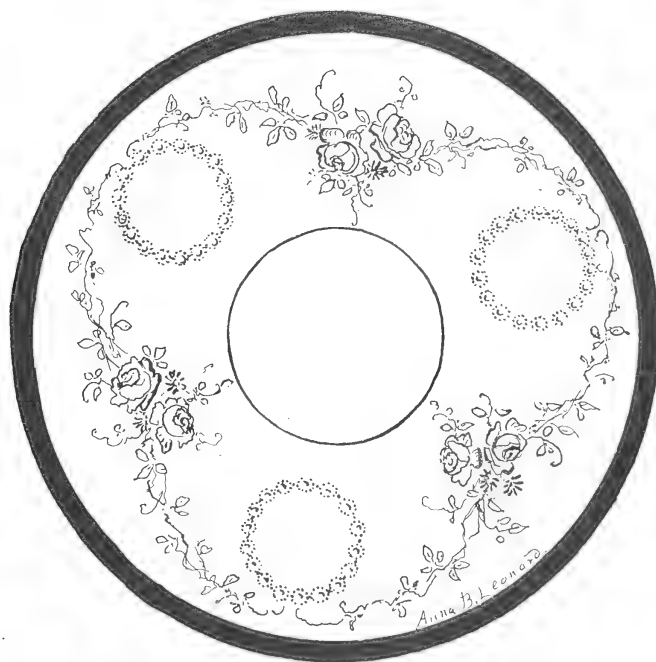
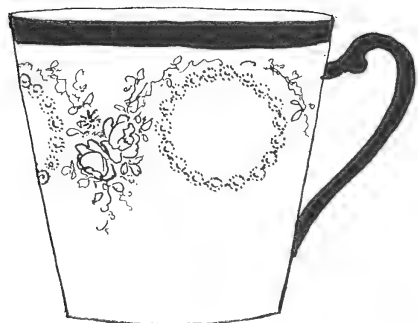
Thayer & Chandler have a stock of china, as well as their artist materials, some of the good things that we used to find at the Western Decorating Works. How all the strangers miss that place, and the kindly interest that Mr. Grunewald took in each one of us. No one seems to have taken his place here.

Mr. Reeves has an interesting store, where he keeps artist materials and kindergarten supplies. There were some nice black frames there, very suitable for framing porcelain tiles. Fruit or monochrome decorations look well framed in black.

Altogether there is much being done here in ceramics, the teachers have attractive studios, and all seem busy. The

Auditorium Tower or Marshall Field building seems the favorite location for the studios. But there are no studio apartments as in New York, where most of the artists have their studios and living rooms combined into a most attractive home and work shop. The majority of the New York artists adopt that plan, but I know of no other city that has the same studio life, which seems so fascinating to strangers.

Mr. Aulich has his studio in his beautiful home, devoting the whole lower floor to his work. Living a distance from the business center does not seem to diminish the number of his pupils. His water color studies are equally as instructive and interesting as his work on china. Nearly all of the Chicago artists make their own water color studies,—one medium assists the other,—and it is better to make studies from nature in water colors first, then adapt them to china.



TREATMENT OF CUP AND SAUCER

Anna B. Leonard

THE dark band at the top of the cup, and the band in the edge of the saucer can be painted in Turquoise Blue (a combination of Deep Blue Green and Night Green) and should have a gold finish on each side of the band—either in raised Gold beading or a flat Gold line. The handle can be either the Turquoise color, or Gold. In this same number a treatment of the miniature roses may be found.

The circles of jewels are made of enamel dots (colored with the Turquoise tinting which is used in the bands) and should be inserted in a small setting of raised Gold dots, very neatly and carefully made.

This is an after dinner coffee cup, and a different color may be used in the bands—Dark Green is very attractive, so

also is the Rich Maroon, but be sure to choose a color that harmonizes with the roses, or else paint another little flower instead. Yellow bands, with yellow roses make an interesting decoration. In that case color the enamel Yellow (Silver Yellow) or use it plain White.



TREATMENT OF PLATE DESIGN

A. G. Marshall

EDGE raised in paste to give a heavy rim effect. The upper shaded part of design in Violet, the lower shaded part in Pearl Grey. Light part of design in Canary or Jonquil Yellow. Outline the design in flat Gold. The scroll work in raised Gold, also settings for jewels, the latter to be turquoise, the largest ones about half the size of the drawing.

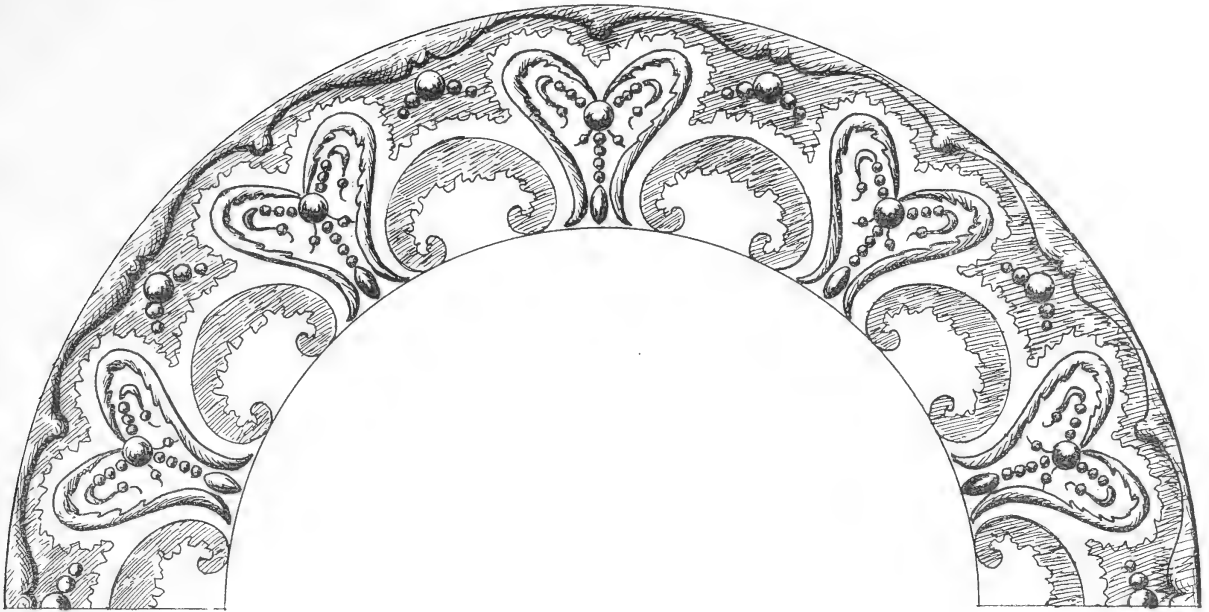
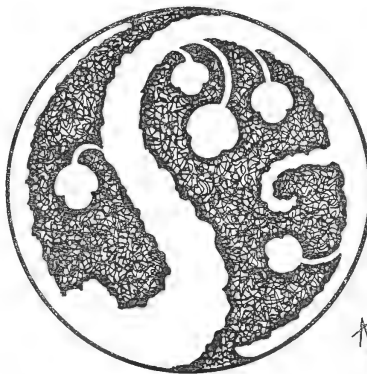


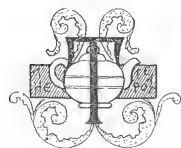
PLATE DESIGN—A. G. MARSHALL



AFTER PERSIAN MOTIVES—A. G. MARSHALL

TREATMENT FOR DANDELION STUDY

Mary Chase Perry



THE design may be carried out with light coloring, keeping a delicate effect throughout, or with a deep-toned background and rich glowing yellows in the flowers. The latter idea will be carried out in these suggestions, in which the handling of the background plays as important a part as the painting of the flowers themselves.

The dandelions and buds on the upper part of the vase are a pale golden yellow, while those below are deeper and more of an orange in tone. At the bottom they are dark and rich and half melted into the deep ground. Carrying out the same plan, the back-ground is light above, gradually shading into dark browns and greens.

Paint the flowers broadly for the first firing, paying little attention to detail or the multitudinous petals. Make the shadow tones of White Rose or Brown Green, with Copenhagen in the color parts. On the portions of the flowers in full light, use Egg and Albert Yellow, deepening with Yellow Ochre or Yellow Brown. The Greens are Yellow or Moss-greens, Brown and shading Green, for foundation colors, yet carry into them the colors of the flowers or back-ground where they would naturally reflect it. Paint the back-ground at the same time with the floral part, coloring the surface rapidly and simply, having decided well in your mind as to the color values. At the top use Ivory Yellow, Yellow Brown, with a little Yellow Green. Lower down in the design use Sepia and Brown Green, and at the darkest part at the bottom, finishing Brown. Be sure to preserve all the little "clips" of light which give character to the various formations of the plant; keep the silver whorls perfectly clear and soft without niggling. Do not be over-particular about making them spherical in form, as by so doing you will run the risk of giving them a texture of stone instead of soft down.

When the first painting has become thoroughly dry and hard to the touch, deepen the back-ground tones by dusting on dry color. Use for the most part, the same color as the under-tint, except when it needs to be made warmer or cooler, when a little pompadour will bring about the former result, and Russian Green or Copenhagen the latter. Toward the base in particular, strengthen the colors greatly with Brown Green and finishing Brown, with a little Roman Purple near the stems.

You will have to exercise your own taste in developing the color scheme, and many happy little effects, which one could not possibly fore-plan, will come up, which you will do well to take advantage of and preserve.

If the dusting color goes into the leaves and edges of the design generally, it will be all the better for that, as it will help it to melt into the back-ground so that there will be no harsh edges.

If you feel that the design has become too vague, by a crisp touch with a dry brush or one a trifle moistened in turpentine, the necessary accents will be suggested.

Fire pretty hard for the first time, so that the paint will become thoroughly incorporated with the glaze—even at the sacrifice of much of your design. For the second painting deepen the tones which have been lost and glaze to bring the design into harmony. Two firings are usually sufficient when the colors are laid on according to the process described, but if a third, or even a fourth or fifth painting will enable you to

add strength or bring up the general effect and glaze, do not hesitate to do so—being careful, however, to make each successive fire a little less strong than the one before, so as not to weaken the under painting.



"KERAMIC" VERSUS "CERAMIC"

IT may be interesting to those who ask why we use the word *Keramic* instead of *Ceramic*, so we print a letter written some years ago, when the National League of Mineral Painters published a little paper. This letter was written to the editor of that paper.

THE COLLEGE OF THE
CITY OF NEW YORK.

NEW YORK, NOV. 9, 1896.

Dear Madam :

Your letter of inquiry of the 6th inst., was duly received and I reply in haste, at my first opportunity.

If the matter of writing and pronouncing the word you mention was to be determined by its Greek spelling and pronunciation the matter would be very simple. The original word is Greek and the stem is *κεραμικη*, which in English would be pronounced *Keramik*.

The word as we have it is considered an English word, and the English orthography and pronunciation has in the past, and to a great extent in the present, little respect for etymology, *i. e.*, the derivation of a word. As the writing and pronunciation of English words is determined by *good use*, it will be useless for anyone to set up against that good use—even if really bad—as it occurs in dictionaries and the best writers.

Good use in respect to this word in English seems to be undergoing a change. In Webster's old edition the word is given *Ceramic* (from *seramic*), and *Keramic* does not occur. In Webster's latest, *Ceramic* is given and with it the form *Keramic*. In the Century Dictionary both *Ceramic* (from *seramic*) and *Keramic* are given. In the Standard (latest) the word is given *Ceramic* (from *seramic*) and *Keramic* as a variant. It will appear then that the English form *Keramic* the same as the Greek is being established, while formerly only the form *Ceramic* was used.

The use of *Ceramic* (from *seramic*) is, in my opinion, erroneous, and came about in the following way: The Latin *C* corresponds almost entirely to the Greek *K*, the Latin using *C*, an old form of Greek *K*, with the same sound as the letter *K* in Greek and English. All Greek and Latin words coming into English and beginning with *C*, had the sound of *S* given to *C* wherever *C* was followed by *e*, *i* or *y*, and the hard sound of *K* before *a*, *o* and *u*. Thus Cyrus was pronounced Syrus, Cato—Kato, etc., etc. In this way *Ceramic* was pronounced *céramique* in French with the *S* sound.

Now, since 1869, in this country, we have been trying in Latin and Greek to restore the original pronunciation, making *C* in all Latin and Greek words in English have the hard, or *K* sound, and when possible restoring the original *K*.

This is really the best I can do in haste.

FITZGERALD TISDALL.

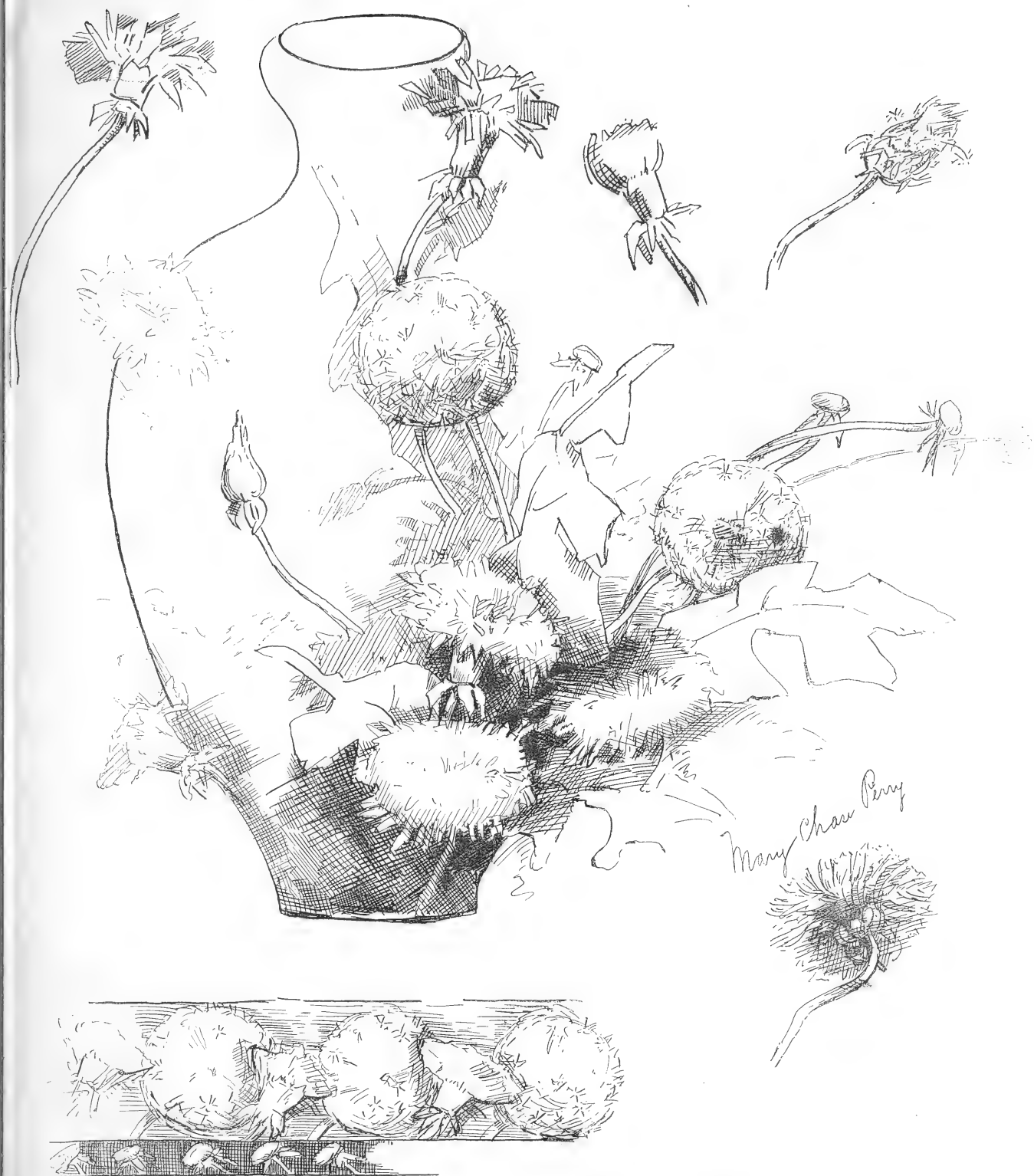


Heraldic colors on china: Gules—carnation; Azure—deep blue-green; Or—canary, gold; Vert—emerald-stone green; Sable—black; Purpure—purple 2; Argent—white, silver; Tenné—yellow red; Sanguine—blood red.



CHOCOLATE POT—MRS. ANNA B. LEONARD
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT
JULY 1899



A DANDELION STUDY—MARY CHASE PERRY

CHAPLIN FIGURE—Continued

SECOND AND THIRD FIRE.

(See June number for first fire.)



If your figure comes from the first fire as it should, the flesh tone delicate, the *tender shadow* rather blue, the *reflected light* warmer than the flesh and a little too bright, you are ready to proceed. Cover the figures with the medium as at first. If your flesh tone needs deepening, go over again with *flesh I*; if your *reflected light* comes out too cool, brush *reflected light* over the shadow parts again. Warm up the cheeks, chin, tip of nose, ears and all rosy parts with *pompadour II*, put a little more *reflected light* between eyes and brows, then model all the shadows on the light side of faces and figures with *tender shadow*. On the shadow side model with *cool shadow*, put *tender shadow* again along the edge of the hair, unless that is already too blue. Now stipple, working from *clear flesh* to *tender shadow*, from *tender shadow* to *reflected light* as before. If you find the color blending off too much, wait until a little more tacky. When half stippled, that is when you have gone over the entire surface with the stippler but have not blended completely, strengthen the shadows, adding a little *warm shadow* to the deepest shadows on the Venus, *pompadour II* to the deepest shadows on the Cupid. Model as if painting for the final fire. Then stipple flesh till the texture is perfectly velvety and shows no brush or stippling mark.

Before working up the hair, the background should be laid in again. Cover as before with a thin coat of oil and work in *tender shadow* bringing it over the edges of hair. Model up the hair of Venus with *finishing brown* mixed with just a little *warm shadow*, and in the high lights use a little *yellow brown*, suggest the roses in the hair and touch the pearls with a few touches of *turquoise blue*, *rose* and *yellow*, to give a mellow shadow, leaving a high light on the same side of each, and having the shadows also correspond, remembering that the darkest shadow comes BETWEEN the high light and the edge, never ON the edge. When finishing the hair, blend the outer edges with a side stroke into the background to avoid hard lines and give an atmospheric effect. Where the shadow side of the face meets the hair, work a little *finishing brown II* into shadows on face and across into hair, to bring them together into a vague shadow.

On the Cupid's hair use *canary yellow*, if needed to strengthen the color in high light; shade with *tender shadow* unless already too greenish, then shade with *yellow brown* and a little *finishing brown II*.

If you wish the drapery white, wash a little *local flesh* over the light part that goes over the flesh, *reflected light* on the shadow part and *tender shadow* in the half tones. Stipple, then lift out the high lights with cotton on a stick, strengthen the shadows with the mixture of *apple green* and *carmine II* (making a warm green), use *light violet of gold* in deepest shadows. If you wish the drapery yellow, use *canary* for local tone and *light violet* in shadows. For pink, use *rose* and a little *apple green* in shadows. For blue, use *turquoise green* and a little *yellow brown* in shadows. Always use complementary colors in shading. The three primary colors are red, blue, yellow. No color scheme is complete without all three in some combination. To find the complementary color to any one color, combine the other two.

RED—COMPLEMENTARY	COLOR—GREEN, i. c.	{BLUE
YELLOW—	" " —VIOLET, i. c.	{YELLOW
BLUE—	" " —ORANGE, i. c.	{RED
		{BLUE
		{YELLOW

For the wings of the doves and Cupid, use the *apple green* and *carmine* mixture and a little *finishing brown* for strengthening. Work up mirror and bow and arrow with *cool shadow* and *finishing brown*.

The eyes can be worked up with *finishing brown* and *warm shadow*, using a touch of *German black* in pupils. Stipple the lashes and eye brows a little, so they will not be hard. The mouth will need a little more *pompadour I*. Stipple the edges, not forgetting that you need a little *tender shadow* where the red meets the flesh. A little more *red* in the nostrils and ears. Do not forget that the palms of hands and finger tips should be rosy, and the bosoms as well, using *tender shadow* to break it into the flesh.

The third fire is simply for strengthening the work already done. Put on the oil as before and work in just what is needed and no more, warming where too cool, cooling where too warm, deepening and strengthening shadows and color. Repeated fires give softness. Four or five fires are not too many and you will always see something to improve. Be sure your first fire is a *hard* one. Your second can afford to be hard too, even if it fires out the painting somewhat. The rest of the fires need not be more than ordinary.

A last word.—Keep colors soft in tone and AVOID HARD EDGES.



TREATMENT FOR CHOCOLATE POT

DRAW very carefully the design upon the chocolate pot in India ink, leaving the medallions white, tint with a Turquoise Blue the upper band, and the alternate spaces between the dotted lines. To obtain a beautiful Turquoise Blue use a mixture of one-third Deep Blue Green and two-thirds Night Green (Lacroix), then add to the mixture one-fourth flux. This tint is applied to the china, and padded until the color is perfectly even and smooth, then the alternate spaces and medallions are thoroughly cleaned. The top is tinted a solid blue, so also a band just below the gold edge.

After putting a thin wash of gold on the handle, spout, base and top, fire hard, to obtain a perfect glaze on the blue. Then draw the design for all the paste work, then paint in the medallions.

Little roses, or any small pink flower will be correct for the small medallions, and the figures should be daintily painted, making pink the most prominent spot of color. In this instance the woman's gown is pink and the man's coat is ruby (not strongly.) The foliage and accessories are delicately handled, to be in keeping with this French style of decoration.

The small baskets, torches, horns of plenty, wreaths, bow knots and scrolls are modeled delicately in raised paste.

The small flowers in the baskets are entirely in colored enamels. The ribbon which runs through the spaces is in pink, and holds the design together.

The enamel dots are all turquoise blue, a paler shade than the body of the chocolate pot.

Great care must be shown in the drawing, the lines of paste dots with the row of enamel dots between must be straight, and the dots of even size. It is better not to attempt this style at all, than to work carelessly. Be very particular in the use of gold—use only the best and see that there are no ragged lines around the paste. Put another coat of gold on the handle, spout, base and top, for the second firing. Any number of fires will not hurt the blue, and it is better to use three fires for this piece rather than try to finish in two.

HINTS ON UNDER-GLAZE.

[See May Number.]

Chas. L. Volkmar.

PAINTING.—Under-glaze colors assume their proper tone only after glazing, but as the respective values of some colors remain nearly the same, and can be classified, the painting is not as difficult as it may appear at the first moment.

It is important therefore to observe certain rules in choice of colors, for the respective plans of the decoration; for instance, before commencing, one should decide on a scheme of treatment, and not deviate from this arrangement. In other words, classify those colors which will gain but slightly in intensity, and those which will grow dark, and some which will become very intense. The colors changing the least are Yellow, Matt Blue and Red T.

In the second class we will place Dark Brown, Light Brown, Warm Green and Dark Blue or King's Blue and Maroon.

Those colors which become very intense, and consequently difficult to control in their dry state are French Green, Black and Dark Blue or Mazarine Blue and Orange Strong.

To illustrate the above, I will commence with a landscape treatment.

For the sky and distance, use Matt Blue, Red T. and Yellow. These colors will not lose their respective values, or in other words, one will not gain more than the other in the glazing process, consequently produce no discordant notes in the distance and at the same time retain their air qualities. The only one of these colors that will change is Red T. which loses in intensity.

To obtain a sunset effect, the red must be painted stronger, allowing for its partial disappearance. Greys should be made of Matt Blue and Red T. adding a little white. For the middle ground use the same colors with the addition of Dark Brown, King's Blue and perhaps Maroon. Do not expect to get a grey with thin Black, it will fire green. For the foreground, the Warm Green, Black, Claret Brown and Orange are the most suitable. As the French Green will gain a great deal in intensity after glazing, it must be used with a great deal of discretion.

French Green becomes very intense when used heavy, whereas when used in a thin wash, that is reduced with gum Tragacanth, it becomes a very useful color. Be very careful not to use any French Green in the middle ground until the decoration is nearly finished, that is until you have done all possible with a green composed of Yellow and Matt or King's Blue.

It is only by following these rules that a complete under-glaze landscape with aerial quality can be produced.

In marines the same rules must be observed. Never use pure greens in painting water, but compose your water tones with yellow and blue, adding a little black. If it is possible to introduce a pure note of green on a boat, figure or similar object with French Green, it will enhance the grey qualities of the water and so help the decorative color scheme.

Flower decoration should also be painted very simply, although less precaution is necessary than with the previous two mentioned.

I have named already the flowers most suitable for under-glaze. The best result is obtained in treating the background

generally deep in tone. Leaves should be painted first with the composed green I have given in painting marines, and only retouched with thin pure green. Pure green can be used in the background at once, mingled with Claret Brown, Orange and Black.

Do not paint shadows of flowers too strong, but always try to treat flowers as a light mass against a dark ground, and you will be certain to obtain a good result. Remember that you are making a decoration before everything else, and do not calculate to produce much detail. If you desire flowers with detail paint them in the over-glaze process.

Figure decoration is the most difficult of all the branches in this style, as it requires the most interpretation. It is only in the most simple treatments that success can be expected.

In under-glaze painting the handling of the colors should be firm, not thin and not heavier than to give a clear tone of color. A strong outline treatment in finishing will help to give character.

Keep separate water for colors and washing brushes. Water used for thinning colors should always be clean.

When colors work dry or sandy more Gum Tragacanth is required. A little Gum Arabic helps to bind the colors, but the Tragacanth serves as a vehicle, that is, facilitates the handling or carrying the color from the brush to the clay surface.

GLAZING.

A glaze for under-glaze process can be bought fluxed for different degrees of heat. It may be on the lead basis, a borax glaze, or of an alkaline nature. Each glaze will produce a different result in intensity of color.

The glaze may be laid on with a brush, mixing it with Gum Tragacanth water; it also can be applied with an atomizer. Dipping a painted piece is very uncertain. If the painted surface is flat a fine sieve is very useful, but this requires more experience. For glazing with a brush, the following hints may be useful. Take about a tablespoonful of glaze and grind on a clean slab to the consistency of cream and put in a saucer. When decoration is perfectly dry, take a broad camel's hair brush (about one inch) and lay on an even coating of glaze with a light touch. Be careful not to disturb the painting. Commence on one end of the piece and work over towards the other, covering every part as you proceed. A surface less absorbent will require a thicker mixture than a more absorbent one.

It is only by experience that you can perfect yourself in laying on the glaze.

Should there be dead spots after firing, the piece can be reglazed and refired; in this case, however, mix the glaze with water only.

FIRING.

The decoration is now ready for the firing, which is a very important part of the process. Some kilns are more suitable than others. It is important, however, to use one in which the least iron is exposed. The degree of heat in the kiln necessary for the firing depends on the amount of flux in the glaze.

The regular English or French under-glaze colors in the market should be fired to at least deep orange red. A pure orange red or about 2,000° Fahrenheit produces the best results, but I do not know of any of the portable kilns that would stand this heat.



LAMP WITH GLASS GLOBE—MARY ALLEY NEAL

LAMP WITH GLASS GLOBE

Mary Alley Neal



THE lamp here shown is of china, the globe of opal glass, both decorated with yellow chrysanthemums, painted from nature, directly on the lamp. The chrysanthemums being a hardy flower, one can readily do this, as the flowers if well cared for, can be kept fresh for two or three weeks, enabling the decorator to use the same flowers for the successive paintings. The painting for the glass globe differs a little from the painting of the vase, which forms the body of the lamp, as one must remember that it is transparent, and is generally seen with a brilliant light behind it, and every brush mark shows. Draw carefully your design, with lithographic crayon. The colors used are especially ground and fluxed for glass, but, even then, as the opal glass is a very soft body and takes a very light fire, to insure a high glaze you must add extra flux with the colors, and for this use a special soft flux. Grind the colors separately with a glass muller on a piece of ground glass, adding one-eighth flux, use fat oil only for mixing, being careful not to use too much, as the colors blister easily. Now paint your flowers, using the paint thin and as even as possible, using the brush as the petals grow, and model as you paint. For the lightest flowers use Light Yellow, and a few touches of Yellow Brown in centres, shading with a mixture of Dark Yellow and Brown Green; for deeper flowers use Yellow Brown and Soft Red Brown, leaving plenty of light. On the shadow side is a deep red flower with yellow touches, using Silver Yellow, Soft Red Brown and Ruby; for the shadow ones use Yellow Brown, the mixture of Yellow and Brown Green and touches of pure Brown Green. For the leaves and stems use Yellow Green, Grass Green, Brown Green and Dark Green. The globe is now ready for the first fire, which is a light heat, as it is much softer than the crystal glass, and if too much heat is used it will lose its shape. Use only turpentine in painting, as there will be enough oil used in mixing the colors.

SECOND FIRE—Put the background on first, put a smooth even coat of English Grounding Oil on the globe, leaving out the flowers as much as possible. Then pad with a soft pad of china silk until tacky, dust on the top Light Yellow, into Dark Yellow, into Yellow Brown, into Grass Green, into Soft Red Brown, into Dark Brown, which will give a rich shading from light yellow to rich dark red brown. Clean off flowers, stems and leaves, and accent them, using same colors as first painting, except on flowers where Yellow Brown and Soft Red Brown were used. This time paint only with Dark Yellow. Be careful that you clean all particles of paint from the inside of the globe, and fire the second time.

THIRD FIRE—This painting is best done on a lighted lamp, as you can tell then how it will look when lighted. Without the light the background may be rich and dark, but with it, it may be too pale. If so, dust your background as before, blending the colors one into the other, then strengthen the flowers where needed, putting stronger touches on the stems and leaves, washing over some of the flowers with either Yellow Brown or Brown Green, to put them into the background and give perspective.

For the body of the lamp paint the flowers and leaves first. For these use Lemon and Albert Yellow, Yellow Brown, Yellow Red, mixture of Brown Green and Albert Yellow. For the deep red ones, use Blood Red and Ruby. For leaves, use Yellow Green, Brown Green, Shading and Royal Greens.

While the flowers are still wet, paint in your background, beginning at the top with Albert Yellow, into Yellow Brown, into Royal Green, into Blood Red, into Finishing Brown, using Copaiba as a medium, and pad if it does not blend enough; when almost dry, take the same colors and dust on with a piece of cotton. It is now ready to be fired.

SECOND FIRE—Strengthen the flowers where necessary and paint the same colors over background, blending with a pad and fire.

THIRD FIRE—Put stronger accents on flowers, leaves and stems, and if the background needs bringing together, do so, and wash over some of the flowers with background colors to give perspective. When fired, you will have lamp and globe in the same coloring and harmony.



FOR BEGINNERS.

TINTING.

[Continued from June Number.]

IN the June number we gave instructions for tinting with the color in powder form, to be dusted on.

We will now show how the tint may be applied in a wet form, or where oil is mixed with the color *before* it is used for tinting.

In the first place see that the china is absolutely free from dust. By going over it with the hand all particles of dust or lint will be removed, for, even when the surface of the china is wiped with a cloth, there will be lint remaining, and you will wonder "where all the dust comes from."

Have a silk pad, or dabber ready before the work is begun. This is simply a wad of cotton covered with a piece of an old silk handkerchief. Use the ordinary cotton wadding, not the *absorbent* cotton, as that takes out all the oil before the color has a chance to blend. (Mr. Fry recommends surgeons wool.) A fine Japanese silk handkerchief is always good because the silk is pure and finely woven, and does not leave the impression of the threads. Such a handkerchief or piece of silk can be used again and again, as it can be washed with strong soap after it has been soaked in turpentine. (When one has a lot of old silk pieces about the studio the color can be taken out by boiling in soda.) When clean and dry, iron out the wrinkles or creases or they will leave an impression upon the tint. It is better to double the silk over cotton.

All these instructions may seem trivial, but if you start out with your materials and tools in proper condition, no end of trouble will be saved.

If you are using tube colors, take out a sufficient amount upon a palette that is absolutely free from dust, add enough balsam copaiba to make the color drip from the knife, then add a drop or two of clove oil (more if the surface to be covered is large), and thin with turpentine.

Use oil of lavender instead of turpentine if the color has to be held open longer. Mix well and see that the color is perfectly free from any *lumps*. Apply with a large square tinting brush, and then pad the color evenly with the silk dabber previously made.

Try the tint before putting it all on. If it *dries* in spots and will not blend, add more balsam copaiba and clove oil. If it seems very *tacky*, and sticks to the dabber in little spots and will not blend, there is probably too much balsam copaiba, so add another drop of clove oil and a little turpentine to make it flow over the china better.

Too much clove oil will keep the color open too long,

and it will become dusty before it dries; only a little clove oil is necessary, usually one-fourth of the quantity of balsam copaiba.

Of course when the surface is larger, the color must necessarily contain more oil, or it will dry before you can blend it properly.

The same rule holds good for the *powder* colors, when you wish to tint in this way, naturally they will require more oil and more grinding. They must never look "grainy," but must be as smooth as the tube colors.

o o o

LUSTRES.

Lustres are liquid colors made on the same basis as liquid bright gold. They all look much like the latter before firing, being, with the exception of *orange* and *brown*, of a light golden brown color. They can be used just as they come in the bottles, unless they have thickened up, when it is necessary to thin them with *essence* which comes for that purpose. Lavender oil can also be used, putting it into the bottle with the lustre. Be careful not to use too much as it will make your color very delicate.

For brushes you will need the largest size square shaders, and a few small square shaders for small spaces. If possible keep a separate brush for every color, marking the handle with the name. If you must use the same brush for two lustres, clean carefully in turpentine first, then in alcohol, and dry thoroughly before changing. *Yellow* and *rose* must have a brush to themselves, as they are the most sensitive of all lustres.

Put on your lustres just before firing. If this is not possible, dry immediately in the oven; be careful not to dry too hard, as it will injure the lustre, causing it to flake off in places. Put on the lustre with a broad quick stroke and avoid going over it as much as possible, it will smooth itself somewhat. When you want a delicate smooth tint, use a soft silk or chamois pad until tacky. It is well to warm the china a little before putting on the lustre, as that prevents somewhat the dampness, which often causes little white spots. Slight warming also makes the lustres blend better.

As a rule a smooth tint in lustre is not particularly desirable, as the changing hues are produced by varying depth of color. Lustres are best used in strictly conventional work, as the colors are not reliable enough for naturalistic painting, though sure to make a beautiful effect in conventional decoration, whether it comes out as you expect or not. Gold is very effective with lustres, as are also black outlines. When the lustre is thoroughly dry, flat gold or raised paste can be put on it before firing, but it is always best, when convenient, to fire the lustre first. In the succeeding articles we will treat each color separately, telling something of practical use to the decorator.

Lustre is most effective used sparingly on table ware. Use in borders only, as it wears the same as gold, not being absorbed into the glaze, as colors are. Do not use Belleek, if you want brilliant strong colors. Almost any color is liable to turn a dull lavender on it, with the exception of the shell-like table ware, and this is liable to come out without any glaze at all. Occasionally lustres on Belleek come out beautifully, but you are surer of your effect on white china. If you are not anxious for a high lustre, or if you do not mind a matt finish, you can take your chances with Belleek, not otherwise.

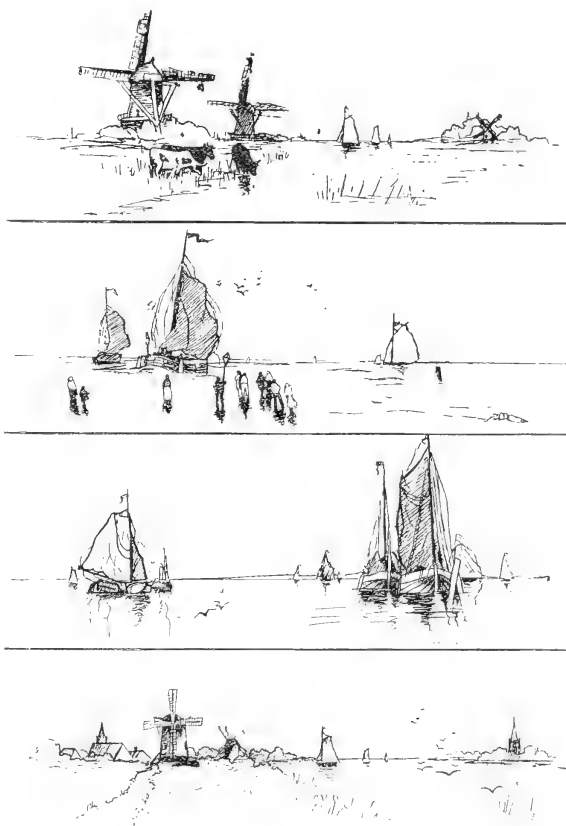
If you begin to work in lustre, you must learn to "possess your soul in patience," for even after you think you have

learned all there is known on the subject, you are liable to meet with constant surprises. However there is a way to remedy every mistake, and when you are at a loss what to do write to us and we will tell you in the Magazine. Sometimes the lustres are a pleasant disappointment, for the colors are seldom ugly, even when not what you expected, and sometimes they are more beautiful than you imagined they would be. Let your motto be "Patience."

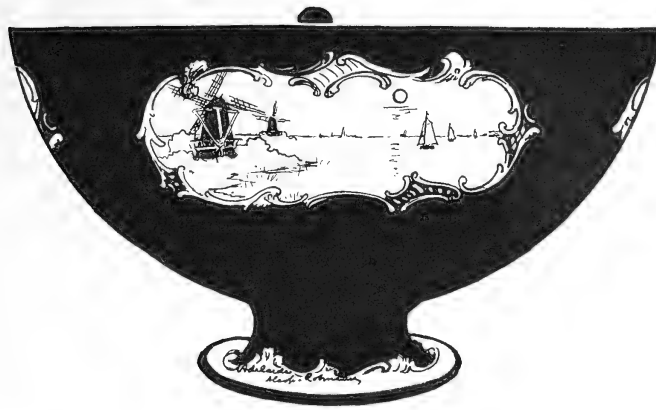
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DELFT LANDSCAPES

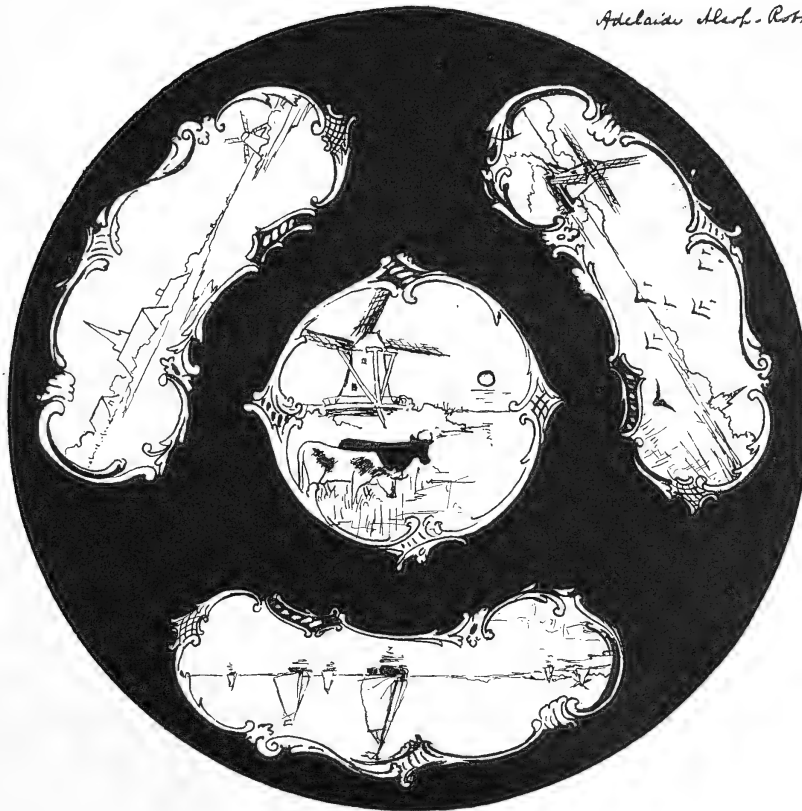
HERE are some little landscapes to be painted in blue and white, underglaze or overglaze. But we want to suggest another treatment, and that is to paint them in lustres outlined in black. You cannot imagine how charming an effect can be gotten in this way.



In the cup and saucer design, for instance. Paint the body with Dark or Light Green, Pearl Grey, or Steel Blue used thin. When dry paint the scrolls in the same color darker. Use for skys Blue Grey thin, leaving white streaks for sky and also leaving the moon white. Use Dark or Light Green for grass and trees, Blue Grey on sails of boats, Brown for boats, Brown, Orange and Yellow for houses, wind-mills and cows. Outline all in Black paint. After using one color wait till dry, and clean off with knife where it runs over the drawing, before putting on the color next to it. The birds should be in black paint. These can be done in one fire.



Adelaide Hef. Robinson



DELFT LANDSCAPE DECORATION FOR CUP AND SAUCER

ANSWERS TO CORRESPONDENTS

ROSE STUDY IN PEN AND INK. This is in many ways an improvement on the first drawing sent. It is stronger and simpler. Study the individual character of leaves more; they have serrate or saw tooth edges and should be drawn in broken lines. Your shadow lines in background should be made up of short broken lines rather than long, continuous ones. Be sure and have your stems come from some possible place. If you have a bunch of roses, the stems must necessarily come together, and even if not shown in the drawing should be indicated by the direction of the stems seen. Do not let the shadow run around a flower in a margin. It gives the effect of the flower being held close to something to throw so strong and marked a line, and the drawing of the flower itself shows that this is not the case.

STUDY OF LEMONS IN WATER COLOR. When yellow lemons are wrapped in tissue paper, the paper is yellowish where it touches the lemon. White in high light, violet in half tones, and deep shadows are sometimes violet and sometimes greenish. Study your object closer, and avoid hard edges, let the outline be lost and found. If you observe carefully you will find this is the case with your original lemon study. Try to keep your color clear and not let it get muddy. Paint what you see, not what you think. If you use wet paper as recommended by Mrs. Nicholls in the May number, you will find it easier to avoid hardness. The shadow of the lemons on the wall could not have been brown. They must have been greenish or violet.

MRS. CHARLES A. The cause of your paste for raised gold turning greenish is the steel palette knife. An old steel knife which has been used for colors or gold is liable to discolor the paste; usually, however, it will fire yellow again. If you use a horn palette knife you will not have this trouble. The No. O Petite makes a nice size. Be sure and select a limber one. The stiff ones are more liable to break or split.

MRS. THOMAS S. We will have plate and cup and saucer designs in every number, and hope you will find as many suggestions as you need before September. We do not like vellum for tableware as it is apt to hold the grease or food stains. Tableware should have a glaze especially for the center of plates. We should advise using Ivory Yellow if you wish a cream tint then you can use your old ivory effect in the border if you desire. However, unless your friend would be disappointed, we would advise white centers, using some of the color schemes suggested with our border designs. It is considered more *au fait* now to have tableware with white centers and the same design and color for the dozen pieces. It would hardly be worth while for you to rent designs as the magazine will have as great a variety as you need. One of the oriental borders in gold, color or enamel would make a rich and effective design for your wedding gift.

MRS. R. J. R. We will be pleased to criticize your ivory miniatures for you at any time and answer any questions in regard to the manipulation of the ivory, colors, etc. There will be no charge beyond the expressage. Our publisher played a practical joke on the editors in saying to enclose a stamped envelope for immediate reply. We can only promise to answer through the magazine, for we are very busy and in answering this way we can help many besides the one who asks for information. When sending the ivories, ask about the points which you find difficult to understand and we will give you an article on ivory miniature in the next number of the magazine if sent in time. Any question to be answered in the next number must reach us before the fifth of the month, i. e., to have a question answered in the August number it must be received before the fifth of July.

MRS. J. C. V. We hope your club will join the National League and try its course of study. In the June number we mentioned two publications of Ceramic interest by Miss Kingsley and Mr. Barber and sent you the address of Mrs. Wait. Write to "Brentano's," Union Square, N. Y., for a list of publications on china and pottery. As we hear of any new works on the subject, we will let you know through the magazine. We wish your club all success.

MRS. ARTHUR E. G. Beside the specific treatment of the tankard design in the first two numbers, you will find articles on lustre work in every number which will acquaint you thoroughly with the manipulation of the color.

MISS H. E. B. STUDY OF NARCISSUS IN PEN AND INK. Unless conventionalized, flowers should be drawn and used as decoration in the order of their growth. The Narcissus is a flower, one of the chief characteristics of which is its stiffness. Thus, the tulip, the jonquil and other flowers of the same manner of growth, look much better if the character is kept and if used on a vase or pitcher should be drawn as if growing stiffly up from the base. In drawing with pen and ink, block in the forms squarely as much as possible. A curve indicated by several straight lines has much more character than a continuous curved line. Do not cross-patch your drawings. Make your shading lines follow the curves of your flower, or if making a mass of shadow draw all lines in the same direction, and have all shadow lines drawn at the same angle, not one part slanting to right, another to left, some up and down and some horizontal. Draw things as you see them, not as you know them to be.

Get the masses of light and shade and general effect first, the details afterward. Do not see *too much* detail, put in only *necessary* detail. A bunch of Narcissus looks better held straight up, than it would bent sideways. A few strong shading lines are better than many fine ones. Draw rather heavily and firmly for reproduction. Be careful that your stems come from some specific flowers and do not look as if tacked on anywhere. Do not draw *anything* not conventional *out of your head*, but have the natural object before you so you can refer to it and see that you are right. Get every flower, leaf and stem in its exact relation to every other leaf, flower and stem in the bunch. You seem to have a natural talent, but you need good instruction and we will be glad to do what we can for you. Your drawing is not weak but could be stronger.

SCROLLS. The chief fault with amateur scroll work is the *broken back* effect of the curves. A scroll to be agreeable to look at, should have no jerks in it, should flow evenly, should not branch off at the wrong spot. One curve should start from another at a tangent. If you are using a scroll border with flowers do not let the scrolls wander aimlessly down into the painting. Let the flowers come from under the border. Flowers and scrolls should not be combined in painting unless the flowers are conventionally used.

MRS. M. C. A. The lustres you see advertised in our magazine are the best. They come in liquid form in vials of different sizes according to the amount desired. They are used directly from the bottle and seldom require thinning. When they do lavender is preferable to essence as the latter sometimes makes the lustre "creep." You will find an article on their application in the current number. Paste and enamel can be used upon lustre when dry before firing, but it is preferable to fire first. The same is true in regard to gold. They require the regular china color firing and can stand a *hard fire*.

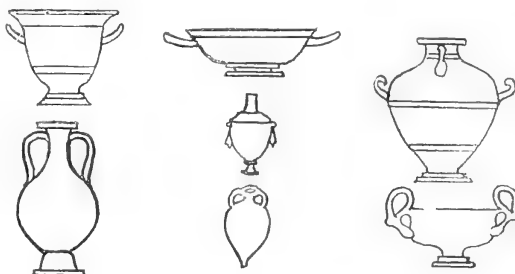
ABOUT GLASS. The safest glass for the amateur to decorate is the Bohemian glass. The Baccarat glass is also fairly safe. The glass needs a very careful light firing, hardly more than a rosy glow in the kiln. It would be best to experiment first with some broken pieces to find the desired degree of heat. Gold fluxed for china can be used on paste for glass but a special glass gold must be used directly on the glass. Hancock's paste for china can be used for glass but you need special glass enamels and colors. There are no houses which carry a regular line of glass for decoration, but if you desire we will select pieces for you, if you specify what you wish, and send to you on receipt of price. The different colors need so little variation in firing that it is hardly necessary to go into that. If you can fire a piece of glass so that any color glazes without melting the glass you are safe to try the other colors at the same degree of heat.

In regard to the tinting. If you put it on and blend before putting on your paste you should have no brush marks showing. If you are using deep color, paint it on thinly and with a little oil then rub in some of the powder color with a bit of cotton, then clean edges for the paste.

MRS. C. L. M. In regard to paste clippings after firing. It is caused by the paste getting fat. Sometimes toward the last of the paste mixed it begins to get heavy and fat. This is liable to chip after firing especially if it does not dry quickly and without a shiny look. If you are putting paste and enamel over dusted color, it is best to clean out where the design is to go after firing. Most colors will make the paste roll up.

Hard Enamel—*aufsetzweis*, will stand any number of fires. The soft enamels are safest applied for the last fire, though it is generally safe to risk two fires. Both enamel and paste can be built up after firing if it is necessary, but it is best to do this before firing after the modeling is dry. If you wish to make squares or diamond shaped ornaments or any other form, lay it in as smoothly and as high as it will go, then when thoroughly dry go over the enamel a second time. If it comes out of the fire uneven, you can fill in the enamel and fire again.

You will find fat oil and lavender better to use for both enamel and paste, than fat oil and turpentine, if you wish to do much modeling. The Fry's medium for color makes a good medium for enamels used flat. Use less fat oil when it is old and thick. The effect of over-firing most colors is a fading out in depth. Your dusted tint will be smoother if the oil is dabbed first before letting it stand ten minutes, then dusting in the color.



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A MONTHLY:
MAGAZINE:

FOR: THE:

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CONTENTS FOR AUGUST, 1899

	PAGE
Editorial Notes,	65
Club News—In the Studios—League Notes,	66
St. Mary The Virgin, by Ittenbach (Treatment),	66
Study of Single Yellow Roses,	67
Historic Ornament, "Chinese,"	68-71
Glass Decoration (Illustration, "Hock Glass,")	72
Pyrus Japonica,	73
Origin of the Manufacture of Porcelain in Europe, (Cont'd),	74
The Atlan Club of Chicago (Illustrated),	75-76
Treatment of Stein (Supplement),	76
Tobacco Jar and Treatment,	77
Cup and Saucer,	78
Plate Design,	79
St. Mary The Virgin, by Ittenbach,	80
The Use of American Wares by American Ceramic Decorators,	81-82
Treatment for Dogwood Pitcher (Illustrated),	82
Plate Design—Dogwood,	83
Notes on the Recent Exhibition of Mineral League,	84
Phases of the Seventh Comparative Exhibition,	84
Perryisms,	85
For Beginners,	85
Treatment Plate Design,	86
Treatment Single Yellow Roses,	86
Answers to Correspondents,	86

KERAMIC STUDIO

Vol. I, No. 4

NEW YORK AND SYRACUSE

August 1899

IN preparing for your fall exhibition work, devote your energy to what may be the *chef-d'œuvre* of your collection. That is, have at least one piece that gives a new idea, either in a color scheme or in design. After that is out of the way, no doubt other inspirations will quickly follow. A lot of little pin trays or button boxes do not as a rule give tone to an art exhibit, but may be profitable in a studio sale.

Another book that we recommend for summer study is "The Basis of Design," by Walter Crane. Although not a study of porcelain, the principles of design are so clearly and interestingly given, that one is perfectly charmed with it from beginning to end, and finds everything instructive, and applicable to ceramics. The book is formed from a series of lectures the author addressed to the students of the Manchester School of Art, during his tenure of directorship of design at that institution. He says: "My main object, however, has been to trace the vital veins and nerves of relationship in the arts of design, which, like the sap from the central stem, springing from connected and collective roots, out of a common ground, sustain and unite in one organic whole, the living tree. In an age when, owing to the action of certain economic causes—the chiefest being commercial competition—the tendency is to specialize each branch of design, which thus becomes isolated from the rest, I feel it is most important to keep in mind the real fundamental connection and essential unity of art; and though we may, as students and artists, in practice be intent upon gathering the fruit from the particular branch we desire to make our own, we should never be insensible to its relation to other branches, its dependence upon the main stem and the source of its life at the root. Otherwise we are, I think, in danger of becoming mechanics in our work, or too narrowly technical, while, as a collective result of such narrowness of view, the art of the age, to which individual contributes, shows a want of both imaginative harmony and technical relation with itself, when unity of effect and purpose is particularly essential, as in the design and decoration of both public and private buildings, not to speak of the larger significance of art as the most permanent record of the life and ideals of a people."

There has been much discussion of late, in regard to the proper application of historic ornament to modern design. The columns of the KERAMIC STUDIO are open to all who are interested in the subject, whether they agree with us or not. The editor who has charge of this department has her own ideas on the subject, but she does not claim to be infallible. Her own designs frequently appear faulty to her, but they are at least a step toward the goal. For instance: The tea caddy design, suggested by Chinese ornament. The all over design of bats should have been modernized to harmonize with the top. Her theory on the subject will be found in the article on Chinese ornament. We invite criticism from all who differ

in theory, as the discussion can not fail to be of mutual benefit to editors and readers.

The order of Historic Design, according to Owen Jones, is as follows. Those marked with an asterisk we shall omit for the present.

EGYPTIAN	ETRUSCAN*	TURKISH*	HINDOO	MEDIEVAL
ASSYRIAN	ROMAN*	MORISQUE*	CHINESE	RENAISSANCE
GREEK	BYZANTINE*	PERSIAN	JAPANESE	ELIZABETHAN
POMPEIAN*	ARABIAN	INDO-PERSIAN	CELTIC	ITALIAN
				MODERN

The Chinese art being contemporary and not evolved from Greek art, we will treat of it in this number; giving the simpler designs, the more intricate will be given in the next number. After the Chinese, we will return to the Arabian.

The writer of the articles on Historic Ornament, wishes to give due credit to the authors from whose works she receives great assistance—Racinet, and Owen Jones. The student would do well to examine these works on ornament at the public libraries, the color plates are especially magnificent and instructive.

We are in receipt of an interesting letter from Miss M. Louise McLaughlin, in which she tells something of her new ware, and expresses regret that she could not exhibit with the League in Chicago. She writes; "I hoped to be able to send some pieces to your Exhibition and have waited until the last moment to tell you that it has not been possible for me to be represented there. I had arranged to have an exhibit of my new ware for the Spring Exhibition at our Art Museum. That opened May 20th. I was able to make an exhibit of twenty pieces but that is about all I had on hand. This work has proved so fascinating that I have found myself quite absorbed by it. I have now about passed the experimental stage, but there are many delightful uncertainties in a high temperature kiln, and some that are not so delightful. One does not quite know what surprises are in store for one, and the moment of opening the seggars is always an exciting one. I fear I shall have to put off making an exhibit in New York until autumn, unless I should remove my exhibit from the Museum. I want to compliment you on the very fine appearance of your new paper, as well as the interesting contents. I should be glad to avail myself of your invitation to write something for it. * * * I have now accomplished the task I set myself,—making a body and fitting a glaze to it which would answer my purpose, but as this is a very large subject, there are yet some details which I have not worked out, and there are effects and causes which I expect to understand later on. Meanwhile let me congratulate you on the KERAMIC STUDIO and wish you all success. Yours very sincerely, M. LOUISE McLAUGHLIN." We publish portions of Miss McLaughlin's letter that our subscribers may enjoy the anticipation of hearing more about the new ware from the hands and brain of this indefatigable worker, the pioneer, one may say, of ceramics in America. We wish her the success that she deserves, and we will hail with delight her exhibit when it reaches New York.

CLUB NEWS

The Indianapolis Club at its last monthly meeting decided to send an application for membership to the National League of Mineral Painters.

The "New York Society of Ceramic Arts" held its usual monthly meeting at the Waldorf-Astoria, and adjourned until the second Monday of September, when preparation for the annual fall exhibition will immediately begin.

The Jersey City Club sent out cards for a lecture given by Mrs. Wait. As a lover and collector of rare old china, Mrs. Wait is well known, and never fails to hold her audience spell-bound, as she relates her visits to American and foreign potteries, and her success in "picking up" interesting opinions of historic china of this country. All the progressive clubs now seem to be embracing every opportunity for enlightenment and study of ceramic arts.

The annual meeting of the Bridgeport League of Ceramic Art, was held Monday afternoon at the home of Mrs. Wm. R. Hopson on Washington avenue. After the usual order of business, Mrs. Carrie Doremus, our delegate to the State Federation of Woman's clubs, held in Norwalk, gave a very interesting report of the meeting. Mrs. Frank Kinsley, president of the club, read a very able paper full of interest, prepared by her for the Chicago congress, on the advantage of the Federation and the club as an educator. Another pleasing feature of the meeting was the report given by Miss M. Helen E. Montfort of New York, the club delegate to the National League of Mineral Painters held in Chicago, May 15. The following officers were then elected: President, Mrs. Frank Kinsley; first vice-president, Mrs. N. E. Cornwall; second vice-president, Mrs. Wm. R. Hopson; third vice-president, Mrs. J. R. Torrey; recording secretary, Mrs. H. B. Miles; corresponding secretary, Mrs. Orville Rector; treasurer, Mrs. P. L. Holzer; librarian, Miss Esther Smith. An original poem, Art's Strong Bond, was read by the author, Mrs. Wm. R. Hopson. Refreshments were served the members and all well pleased as the club had had a very prosperous year.

The Brooklyn Society held its last meeting of the season at the residence of Miss T. A. Johnson. After the business of the day, a well arranged calender was given to each member and friends, indicating the ensuing year's work for the club. As the course of study and program for each month is carefully planned, the members can arrange their studies according, through the summer months, in anticipation of the winters work.

IN THE STUDIOS

Mr. George Leykauf of Detroit, was in the city quite recently, and made the round of the studios. His old pupils and friends were delighted to see him, and are interested in his plans for his new work. Mr. Leykauf does not expect to do much teaching for the next six months, but will devote his time to his own work, having a number of orders for fish and game sets. He has original plans for them, and we hope to have some reproductions for the KERAMIC STUDIO.

Miss Jeanne Stewart, whose designs will appear in the KERAMIC STUDIO from time to time, has just finished a most successful class in Buffalo. Her study of currants, which forms the supplement to this number of the magazine, we consider very artistic, and it will be helpful in the studios. She is now in California, studying fruits and flowers, returning on Oct. 1st to her studio, 741 Marshall Field building, Chicago. Until then, all letters addressed 1249 Main street, Quincy, Ill., will be forwarded to her.

Mrs. Alsop-Robineau will be in Syracuse, N. Y., during the months of August and September, and will have pupils at 108 S. Lowell avenue.

Miss Henrietta Barclay Wright has been teaching at Omaha during July. For August she will take a short rest preparatory to taking up a class in Montana during September. She contributes a study of yellow roses to this number.

LEAGUE NOTES

At a meeting of the Advisory Board Mr. Frank E. Burley was made an honorary member. The members of the board consider that Mr. Burley is furthering the influence of ceramic art, by his great interest in the League and old keramists, by his kindness and courtesy to all who visit his place of business. He is entitled to the membership for the *educational* display of his choice wares, in having the porcelain and pottery classified and so marked, and for the privileges he extends to those who are studying the art, in allowing them to examine at leisure his choice collection, and aiding them in every possible way.

Mrs. M. S. Wagner of Detroit has been offered the chairmanship of the League Exhibition in Paris next year, and we hope to hear of her acceptance. Mrs. Wagner will be in Paris during the winter, and will be able to assist the League in many ways. Besides her talent and ability Mrs. Wagner has that personal charm that never fails winning her life long friends. The League may well be proud to have such a woman represent its interests abroad.

ST. MARY THE VIRGIN, BY ITTENBACH.

THIS is a beautifully decorative head and can be treated in several ways. We would suggest, however, that it would look best painted on a panel and framed, or used as part of a decorative design for some religious purpose, such as an altar piece.

An effective decorative treatment, would be to make the background of gold and use enamels and gold in the drapery. In this case the head would look best delicately outlined in red brown or black where it meets the gold. The flesh treatment is the same as that given for the figures by Chaplin in the June number. To make the gold background, first draw carefully the lines separating the lighter figure from the darker background, thus defining the larger forms of the design. Mix paste for raised gold rather thin and lay an even coat over the lightest part of design, and the halo about the head. You will need lavender in your paste to make it go on smoothly for such large spaces. When dry in appearance take a steel point and draw upon the paste the balance of the design, using a blunter point for the round indentations in edge of halo. Be sure and bring out the words clearly, "Sancta Maria Virgo,"—or you can simply draw the design in black or red, brown on a gold ground or use two contrasting colors of gold. Paint the pearls first, also the rubies, emeralds or amethysts as you please, then touch with a little white soft enamel, on the pearls, pink on high lights of rubies, apple green on high lights of emeralds.

The gown can be either yellow with sleeve linings and head band of violet, or the colors reversed, in which case the yellow should be shaded with violet for the first fire and a little yellow brown used afterward. Another good combination would be a pale sage green with a dull pink made of deep red brown. The subject should be treated delicately to retain the spirituelle feeling.

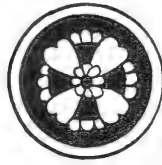


STUDY OF SINGLE YELLOW ROSES

For Treatment see page 86.



HISTORIC ORNAMENT CHINESE

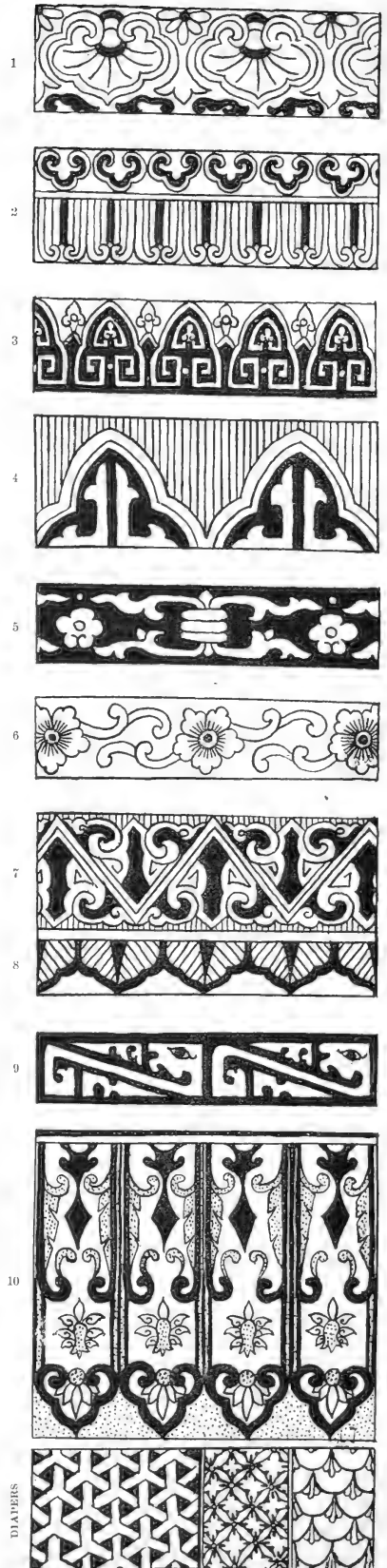


CHINESE art is fixed and unprogressive: the principles it has evolved are for all times. The different authorities are most diverse in their opinions, so the only thing left for us to do is to study their designs and judge for ourselves. We cannot fail to derive advantage from the study at any rate. It is a conventional art in every respect. The Chinese seem never to have received anything from other people. They have lived an isolated life for centuries and their art is as isolated and strange as themselves. They have created within themselves a style apart, except for certain geometric forms common to all races. The Chinese art, like the people, is of the highest antiquity. They, at a very remote period, evolved a school of art of a very important kind. In general principles it so nearly resembles the art of the Mohammedan races that it is presumed by one author of authority, that it was derived from them, but considering all the characteristics of the Chinese and their racial prejudices, it is much safer to assert that the art of other oriental nations was strongly influenced by the Chinese. Certain it is, that with the exception of a grotesqueness, which is essentially Chinese, it would not be difficult to take almost any purely conventional Chinese ornament and by simply varying color and correcting drawing, convert it into an Indian or Persian or other oriental design.

The Chinese have no architectural art, that is, no form that suggests ideality, nobility, grandeur; hence, their extreme fancifulness of ornament. As M. de Chavannes says, "This people seems bound to occupy itself exclusively with details." Variety with the Chinese is the *first* element of beauty, everything is sacrificed to that idea. They have a horror of angles, which are seldom seen except in their peculiar fret work which is singularly like the Greek. They torture their imagination to disguise these angles, they give free play to a disordered imagination, always endeavoring, like their own jugglers, to conceal the real idea, by a pretense of a totally different one. This is best illustrated in their furniture, where the final destination of an article is disguised almost beyond recognition. The Chinese are close observers of nature and faithful in expression of her principles, though the mode of expression is characteristically grotesque. They show fidelity in copying forms, but lack the taste to idealize. They pay not the slightest attention to the laws of perspective or shadow. It is not, however, because they do not understand them, but because their theories are totally against natural representation. They are lacking in true art, yet their ornament is treated with so much imagination, their coloring is so rich, they show such varied and charming use of it, that their productions in decorations are marvels of harmony and effect—in many respects superior to all other nations. In conception of pure form they are behind even barbarous people, though they possess it in a minor degree as shown by their vases which are remarkable for beauty of outline, but are often spoiled by grotesque ornaments built up on the surface, not growing naturally out of it nor having any connection with the decoration. However, they have taught us to understand one thing—"The beauty in ugliness."

Their most successful efforts are those where geometric figures form the basis of the design. Even then they show an imperfect idea of the distribution of spaces, but instinct of color balances form. With all Orientals they possess this happy instinct of balancing and harmonizing color. There is nothing crude or harsh in any combination, the eye is perfectly satisfied with the balance and arrangement of color and form, though there is an absence of the purity of drawing of other orientals, of the Greek, the Arab, the Moor, and even the Mohammedan races of the present day.

The Chinese are pre-eminently colorists, they are able to balance, with equal success, the fullest tones and the most delicate shades, they are successful not only with the primary colors but equally with the secondaries and tertiaries.





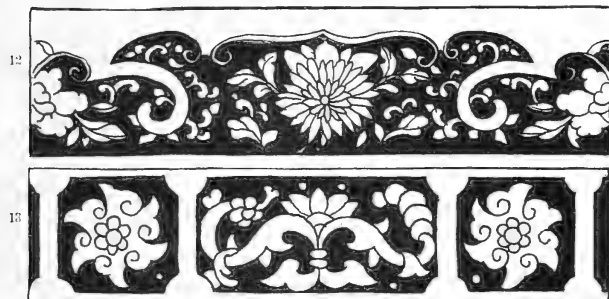
STEIN—MISS JEANNE M. STEWART
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT
AUGUST 1999

Their chief colors for masses are pale blue, pink and green; for small spaces dark blue, pink, green, purple, yellow, white and black. Triangular symmetrical arrangement is the ground principle of their designs, especially in "all-over" patterns. All Orientals seem to have the same principle, but the Chinese peculiarity is the relatively large size of the principal ornament which marks the triangulation. It is from the observance of this principle that we find such a strong resemblance between all art of Asiatic origin, Persian, Turkish, Moorish, Arabian, Russian, Chinese and Japanese, though the latter are freer and more individual. The Chinese have no

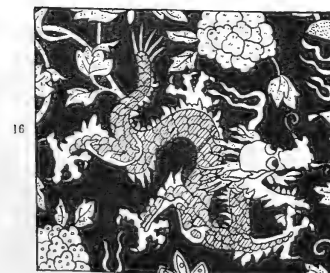
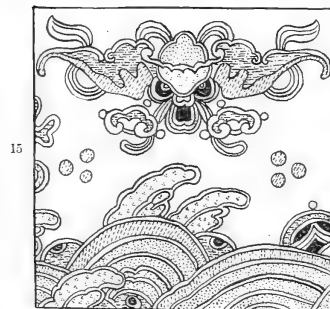
conception, is in execution characterized by such immutability of proceeding, and faithfulness of transmission, that hundreds of years pass before the slightest modification can be perceived. Their laws of conventionalization are rigid but unlimited. Where the representation is conventional the color is conventional also, and the ornamentalist remains master of his palette. Severity of design is thus relieved by liberty in chromatics. This road, always open to creative originality, was never abandoned by the Orientals, and in following it they acquired unequalled excellence.

[To be continued.]



flowing conventional ornament. Its place is supplied by natural flowers interwoven with lineal ornament. In floral patterns they always observe the laws of radiation and tangential curvature. They have reached the extreme limit of conventional representation. They make an ornament out of every thing—cloud, wave, shell, rock and flower, rain and thunderbolt, animals, birds, scrolls, crystals, writing,—but their defect is also their beauty.

It is a singular circumstance that this art, so capricious in



Chinese

Motifs.

Designs 1 to 11 inclusive are outlined in gold.
1. Pale blue ground below, dark blue ground above. Ornament, yellow brown with pale green outer edge. Red ornaments on dark blue ground, dark blue ornaments on pale blue ground. Black in rest of design, with a touch of white in the oval spot.

2. Upper band, yellow ground, pale blue figure, with black inside lines. Lower band, pale blue ground, with black stripes, having on either side red, dark blue and yellow stripes.

3. Pale blue fret on dark blue ground. Inside of fret brown, shading into grey. Touches of red in centers of ornament.

4. Plain ground, pale blue. Figure dark blue on green ground. Inside edge red.

5. Pale blue ground. Upper scroll pale brown, lower dark blue, red touches in center. Three oblong ornaments deep yellow, flower red.

6. Pale blue ground, green scrolls, pink shaded flowers with green centers.

7. Pale blue ground. Dark blue zigzag. Triangular ornaments alternately light red and green with black centers and yellow scrolls on the green, yellow centers and black scrolls on the red.

8. Red ornament on dark blue ground.

9. Black ground. Triangular figure yellow, other figure green.

10. Plain ground, pale blue. Ground of figure dark blue. Lines in deep yellow, ends of scrolls red. Side ornaments green. Diamond topped ornament white, shading into green. Green centers to other ornaments, which are white.

11. Pale blue ground. Shaded green vine, stems being pale green, leaves and scrolls darker. Brown bats shaded from yellow brown to red brown. Yellow ends to scrolls. Yellow and red flowers with white tips.



12. Pale blue edge, gold ground. Roses pink, leaves green, small scrolls lighter green, chrysanthemums yellow. Outlines black.

13. Dark olive green ground. Gold border and outlines. Large flower of ornament red, small flower pale brown. Scrolls green, ending in pale blue. Overlapping circles red, dark blue, red, light blue, bands holding scrolls dark blue, leaves at base, pale blue. Medallion pale brown, green center with dark blue scallop.

14. Pale blue ground. White figure with white scrolls, edged with dark blue and orange. Leaves green, touches of red in centers of ornaments and edges of flowers. Gold outlines.

15. Represents the waves of the sea with sea weed and the eyes of fishes peering through. The figure above, a conventionalized dragon, the emblem of protective power, hovering over the sea. The subject is hardly adaptable to modern design.

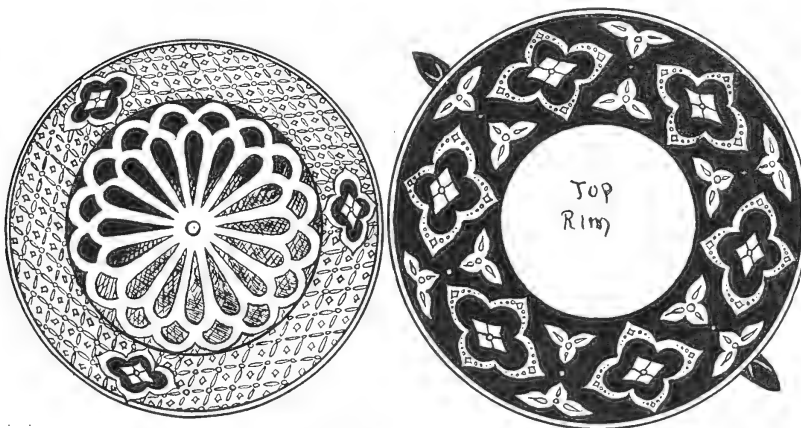
16. Shows the typical Chinese dragon, from an embroidered imperial robe. The dragon is blue on a gold ground, the flowers and leaves in natural colors. The dragon is the imperial emblem.

Application to PLATE BORDER.—This is a simple adaptation of No. 12, and thoroughly Chinese. Use the colors as given in the original border or change the combination to suit yourself. It would look well in lustres with gold outlines.

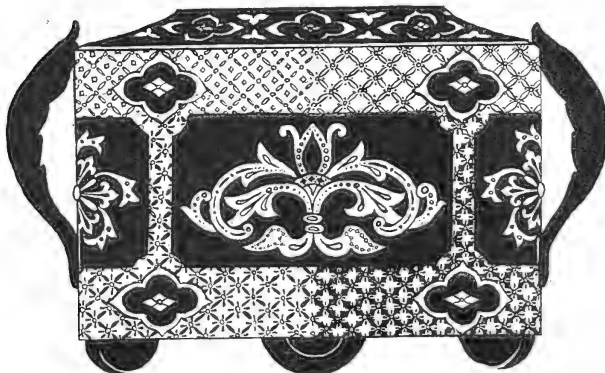
Modern Design

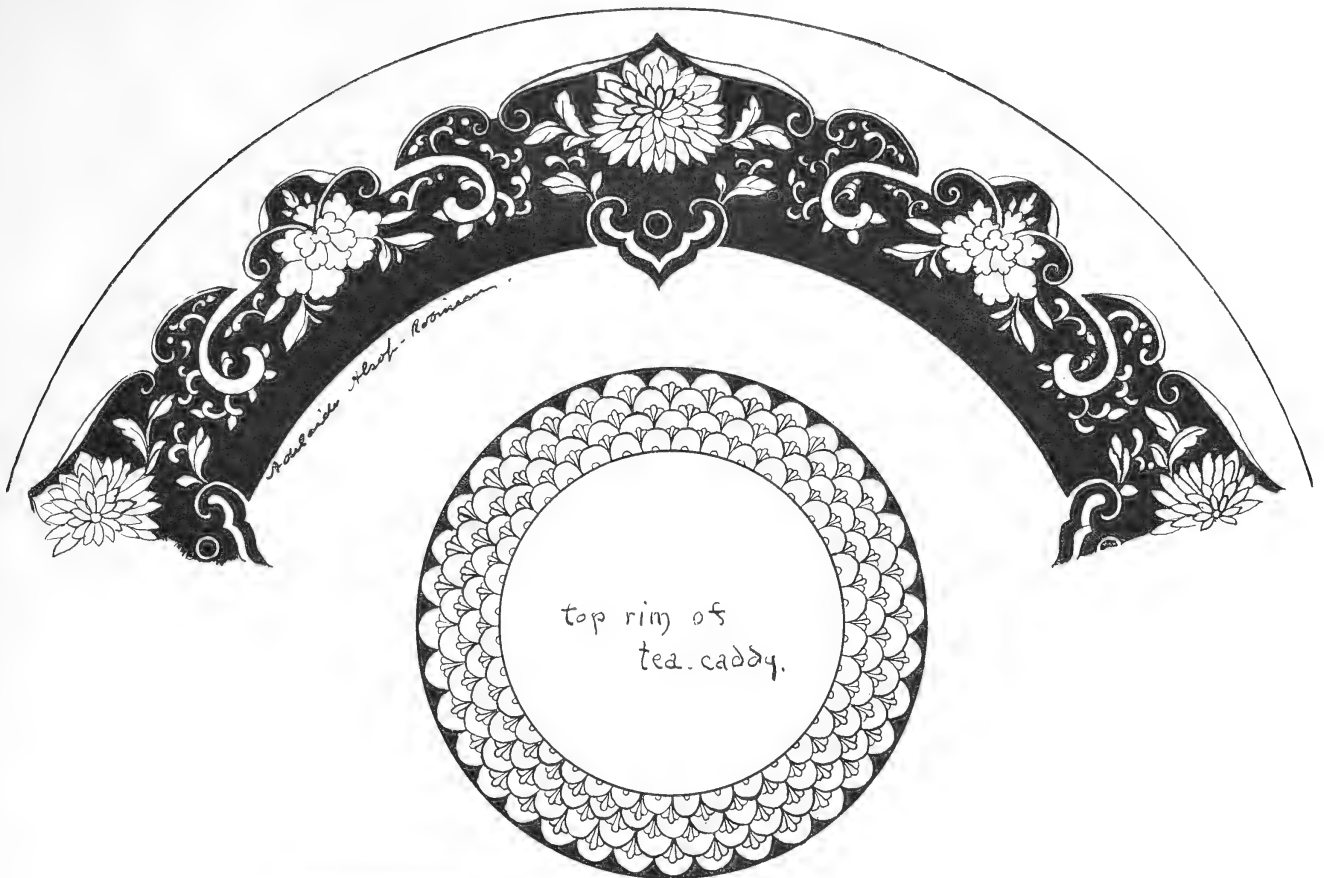
TEA CADDY.—In the September number we will give a modernized version of the bat "all-over" pattern on the body of the caddy. As the top ornament is a modern design, the body of the piece should correspond. The straight lines on the top ornament were not intended to imitate a lyre, they were put in simply to give a different tone. This design can be treated in the colors given with the original designs Nos. 5 and 11, the diaper pattern on the rim being Dark Blue on a Pale Blue ground with Gold outlines; or, ground of "all-over" pattern Light Bronze Green, ground of border Dark Bronze Green, diaper in Gold on Light Bronze Green with Turquoise enamel in three pointed figure. Designs worked out in enamels, the original colors, outlined in gold. For the top of tea caddy, the outside ground is Dark Bronze Green, next ground space Light Bronze Green, ground of center figure Gold. Light Bronze Green can be made from Dark Bronze Green to by the addition of $\frac{1}{3}$ to $\frac{1}{2}$ Gold.

INCENSE BURNER.—This design is made especially to show how one style of decoration can be evolved out of another. To start with, we have design No. 13, a diaper pattern, and a medallion suggested by the familiar scroll found in Nos. 1, 2, 10 and 14. Modernizing No. 13, we make both sides of scroll alike. We wish to treat the forms with jewels, so the circular ornaments are changed to adapt themselves to that treatment. We wish to make a jeweled border to contrast with plain ground of scroll, so we take a diaper pattern, the familiar "rice pattern," but we do not find that it quite adapts itself to the desired treatment, so on the same dividing lines we try several variations until we strike one that suits us. The one in the upper left hand corner is the one upon which we decide. The band design appearing too tame, we introduce the medallions above and below the bars dividing the decorative band. Then we make the design on the top to correspond, using a different diaper for contrast. Now treat this all as a jewel pattern and you will find you have a new, an entirely modern design, and if you think it out you will find your design transformed from Chinese to Russian, simply by a change in treatment of the same motifs. And, really, the Russian work has many Chinese characteristics, and you can trace the influence as well as racial characteristics from the Chinese through the Tartars, the Cossacks to the Russians. We suggest as a treatment the following: Ground of scroll Bronze Green, design in Gold with colored enamel jeweling. Use Scarlet, Turquoise, Dark Blue, Green and White. Bands above and below Gold, with a Black diaper and colored enamel dots, Red Bronze inside medallions; ornaments Gold and enamel, top of rim of Gold, medallions with enamels on Bronze Green, or all Gold, if preferred.



INCENSE BURNER.
Adapted from Robinson





Cover of tea caddy.
Adelaide Hesk-Robinson

GLASS DECORATIONS



To decorate glass for table ware one needs in the first place, Bohemian or Baccarat glass, the first mentioned being safest for the amateur to fire. For raised gold used Hancock's paste for china. The ordinary fluxed gold for china will do for the paste work but a specially fluxed gold is prepared for flat use. The enamels also are specially prepared for glass. The jewels are of Bohemian glass and average ten cents a dozen, round or cut. The enamels also are very inexpensive, usually about fifteen cents per vial. When it is desired to stain the glass, specially prepared colors are required, some being inexpensive, and some, like the ruby stain, cannot be bought in small quantities unless procured through some decorator who uses it. The brushes and oils used for china decorations can be used for glass work.

To prepare paste for raised gold, you will use a small piece of ground glass, a horn palette knife, fat oil of Turpentine, oil of lavender, Hancock's paste. Mix powder with just enough fat oil to hold it together without looking oily, breathe on it three or four times, then rub in with palette knife—repeat this three or four times. Do not think this is "hocus pocus," it is a most essential part of the process, as the warm breath cuts the oil and helps keep the mixture open. Now put in enough oil of lavender to make about the consistency of mustard, and breathe on it again several times, mixing between, until the paste "stays put," without being too stiff to work. If it gets too stiff, it needs a little more lavender, if too oily, it needs more paste. Mixed this way on a clear cool day the paste will stay in working condition without further manipulation about three hours or until used up. If you have trouble with your paste for china, try this method of mixing. There is nothing to compare with it, if you wish to do much modeling.

After the paste design is finished, put a dot of the paste on center of circle of dots for jewels, then place the jewel on it and press down to glass. This will raise a little rim around it which will hold it firm. The jewel being of the same consistency as the glass upon which it is placed, there will be not the slightest difficulty in firing as the jewel and glass fuse at the same degree of heat. If you wish to stain your glass as in the illustration, this must be done before the paste is put on.

Directions for Hock Glass Decoration. Draw a circle on paper, divide into 12, marking the lines right across the circle. Place the glass on this circle, being sure that it stands on the center—mark the divisions in India ink on the edge and rim of glass, being careful that the marks on rims are directly above those on base. Put a white piece of cloth inside of glass and draw design in India ink on one section then trace it off on a white piece of paper, cutting it the size and shape of one section, place this against the window and trace the design on the other side also, thus you have the design in reverse, now wet your tracing with water and stick it inside of your glass, fitting it to the first section, trace on the glass in India ink. In this way the entire design is put on, wetting the paper when it dries and continually reversing as you finish a section.

Now cover the spaces to be stained ruby, with English Grounding oil and pad till even and tacky, then dust on the ruby powder. Clean out the design for paste and dry in oven. Then put on paste and jewels as directed. If you wish to make the setting, as in the illustration, the little claws are

built up on to the jewel after it is fixed and the paste dry. In putting the claws on, take a dot of paste on the end of your brush, touch it to the ring of paste and part way up the side of jewel, then draw away the brush with a side movement which brings the paste out in a point giving the effect of a real jewel setting. Fire—then gild and refire. For table ware a simpler design is in better taste. This glass was an exhibition piece and took 60 hours to execute.



HOCK GLASS—ADELAIDE ALSOP-ROBINEAU.

(Photo, by Scherer.)

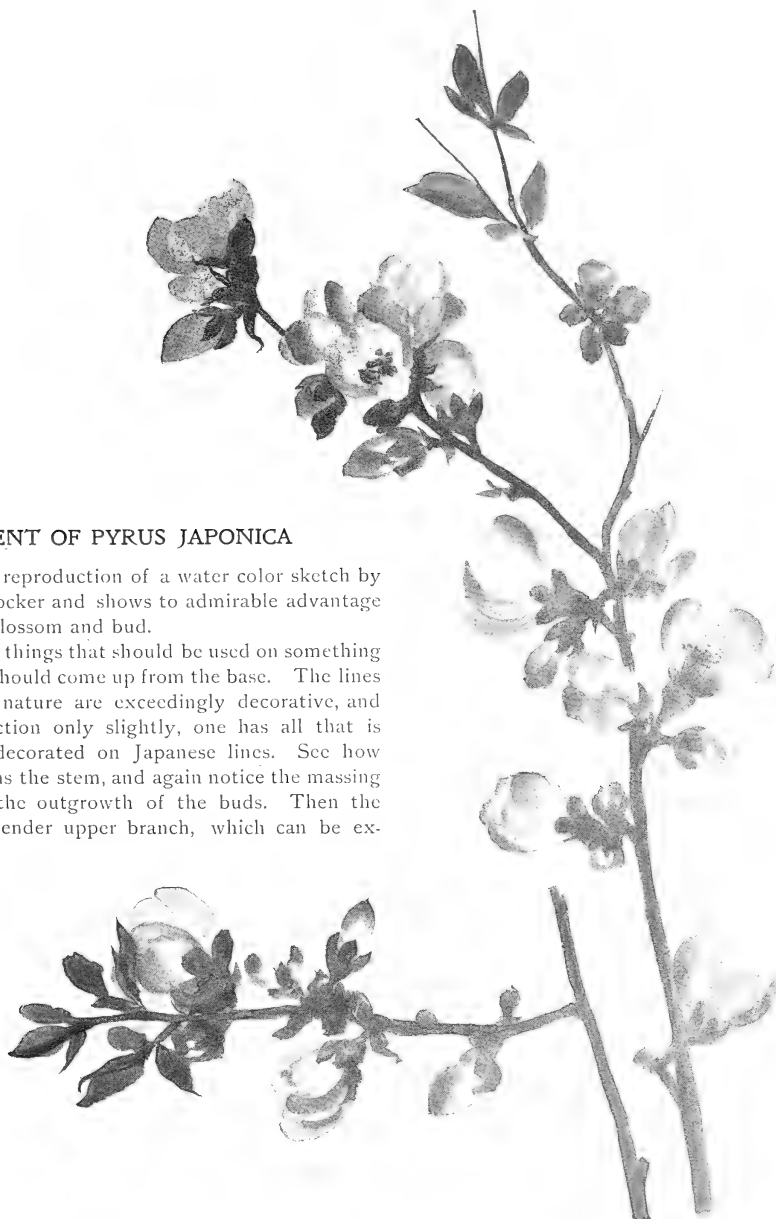


"A Guide to the Wild Flowers," published by Frederick A. Stokes Co., 5 and 7 East Sixteenth Street, New York, contains 64 beautiful full-page colored plates, 100 black and white plates, and descriptions of over 500 plants. The illustrations are by Mrs. Rowan, who refused \$75,000 from the German government for her collection of botanical studies.

TREATMENT OF PYRUS JAPONICA

THE half-tone is a reproduction of a water color sketch by Miss Leta Hörlocker and shows to admirable advantage the growth of stem, blossom and bud.

This is one of the things that should be used on something tall, when the stems should come up from the base. The lines just as they are from nature are exceedingly decorative, and by changing the direction only slightly, one has all that is necessary for a vase decorated on Japanese lines. See how that lower branch joins the stem, and again notice the massing of the blossoms and the outgrowth of the buds. Then the termination of that tender upper branch, which can be ex-



Leta Hörlocker

tended or adapted to the shape of the vase, but keep in mind that there are no curves, the stems growing in stiff straight lines, which does not mean that your design must be stiff and awkward, (nothing in nature is awkward), but that you must not lose the *character* of the plant growth, *if* you are to decorate in a naturalistic style.

These blossoms are a delicate pink, for which use Carmine No. 3, and for the deeper tones use Carmine No. 3 and Ruby Purple, half and half, with stronger touches of Ruby in heavy shadows. Be very careful to use thin washes of the Carmine in the first fire or it may turn "bluish" when fired again.

The stems are very dark brown and the leaves a dark green. Do not make the stems too dark and cold, or they will be the most prominent spot of color in the design. Use a little Deep Red Brown or Violet of Iron occasionally to give

a warm tone and to give better values. The leaves may be painted with Moss Green and a little Brown Green for the first fire and afterwards strengthened with Brown Green and Deep Red Brown. Much depends upon the background. If it is to be dark, a touch of Ruby Purple here and there in leaves and stems will make it hold together better.

A pale warm grey background would be charming for these pink blossoms, and would be in keeping with the Japanese treatment. This design can also be modeled in white enamel—blossoms, buds, stems and leaves, then fired and colored afterwards, or it would be good, all in white enamel, say on a pink or yellow background. It would also be effective modeled in raised gold, on a bronze or black background, with the blossoms and buds in green gold. This is a helpful study and will be most useful in class work.

"ORIGIN OF THE MANUFACTURE OF PORCELAIN IN EUROPE."

[CONTINUED FROM THE JUNE NUMBER.]



HIS position of relative inferiority was the subject of much solicitude at the court of Louis XV, and it became evident that a serious effort must be made to remedy it as soon as possible.

Consequently, when towards the year 1740, the two brothers Dubois, coming from the Chantilly factory, offered to betray to Orry de Fulvy, brother of the Comptroller General of Finance, the secret of the manufacture of porcelain, they found him quite disposed to lend a favourable ear to their overtures, probably owing to his conviction that he could obtain from Louis XV every encouragement and all the privileges required to start the factory he wished to establish, and which was destined to liberate France from the tribute which that country was at the time paying to Germany.

These brothers Dubois had at first been employed in the manufactory of Saint Cloud, and subsequently in that of Chantilly, from which they were discharged for misconduct. Men's minds were, however, at that time so engrossed in the manufacture of porcelain, and the delicate and elegant ware imported into France from Saxony was so much sought after and enjoyed such popularity, that the proposal of the brothers was accepted with alacrity, and no inquiry was made as to their antecedents.

Orry was, by his brother's support, enabled to place at the disposal of his coadjutors the long unused riding school of the Château of Vincennes. Unfortunately for their noble patron, the brothers Dubois were obliged to leave Vincennes after four years of fruitless attempts, and blind costly experiments, the failure of which was due to their ignorance and incapacity, as well as to their misconduct, and on which they squandered not only the money placed at their disposal by Orry de Fulvy, but also a sum of 10,000 *livres* granted by the king in aid of the new undertaking.

The enterprise was consequently on the eve of complete abandonment, when a man of the name of Gravant, an honest, intelligent and faithful workman, who had been employed by the brothers Dubois, and had attentively watched their experiments, suggested to M. de Fulvy that they two should continue the attempt, at all events for a time. Gravant soon amply justified the confidence placed in him, and from the year 1745, was able to produce specimens of porcelain ware of sufficient merit to assure the fortune of the establishment.

It was then Orry de Fulvy established a company of which nearly all the members had an interest in the *fermes*. The new undertaking, with its exceptional privileges, possessed every element of success, but its first efforts were made under great difficulties, and King Louis XV had many a time to come to its assistance with considerable sums of money.

Its chief aim was to compete with the German porcelain; consequently without servilely copying the forms of the Meissen models, it imitated the raised ornamentation, which it executed, however, with more discriminating taste, and with more delicate decorative feeling. Like the Meissen works, it produced charming little vases decorated with floral ornaments, modeled and colored *au naturel*, which from the first met with great success and led to the manufacture of the floral decorations in relief, for the ornamentation of brackets, chandeliers, by which the manufactory first won its reputation.

During the first few years, however, the sales were very small, and German porcelain, which sold at a lower price, continued to be imported into France in large quantities; in this respect the new undertaking fulfilled neither the expectations of its founders nor the hopes entertained in high places. From a financial point of view it was a disaster, and it became evident that a new departure must be made, and that success could only be achieved by some great effort.

By the advice of J. B. de Machault, Count d'Arnouville, who had succeeded Philibert Orry as Comptroller General of Finance, and of Madame de Pompadour, to whose enlightened intelligence both the arts and industries in France owed such efficient protection, Louis XV extended his patronage to the manufactory, renewed for another twenty years the original privileges, and again advanced it considerable sums of money.

The learned Hellot, Director of the *Académie des Sciences*, was entrusted with the superintendence of all that related to the manufacture of porcelain, the paste, colors, and firing; Dupleiss, the Court Jeweler, a skilful and facile artist, was commissioned to design the forms, and to give his whole care to the perfect execution of the objects, the painting and gilding of which were placed under the supervision of Mathieu, a fairly skilful painter in enamel, who was soon superseded by Bachelier, a man of originality, taste and arts, and to whom both Vincennes and Sèvres owed the most perfect specimens that ever left their kilns.

The King was induced by the progress which the manufactory had, since its establishment, made in every branch of its business, to take a share of one third, and to openly declare himself its patron; he also authorized it to assume the name of "*Manufacture Royale de la Porcelaine de France*," and in future to mark with the royal cipher all porcelain it produced. (The mark was given in the June number.—Ed.)

The extensive development of the manufactory, soon necessitated larger premises than those available at Vincennes, and the choice fell upon Sèvres. The old manufactory was speedily forgotten, and soon no other but that of Sèvres was recognized, but the fact remains that it was Vincennes that from 1748 to 1756 produced those fine specimens of soft porcelain (*pâte tendre*) which established throughout Europe the fame of the *Porcelaine de France*.

LUSTRES.

LIGHT GREEN.

Light Green is one of the most satisfactory colors to use. It seldom spots and makes many fine combinations. Used thin it makes a celadon tint, used thicker or in two coats it makes a beautiful yellowish green, and with repeated coats it has spots almost like apple green with pearl effects. You can get beautiful shaded effects by blending one coat over another (always firing between) and painted on, it makes a fine malachite effect. Some beautiful combinations are as follows—always understanding that when one color is used over another the first coat has always been fired: Light Green over steel, over ruby, over rose, silver, copper, purple, violet, iridescent rose, chatoyant. The most effective of these combinations are over ruby, rose and violet.

DARK GREEN.

Dark Green can be used in every combination which is made with light green. It is quite as effective but is a bluer green, consequently all combinations will be bluer. A particularly fine combination is dark green over purple. Both of these greens are fine for decorative flower and landscape work. They also give a rich effect washed over burnished gold.

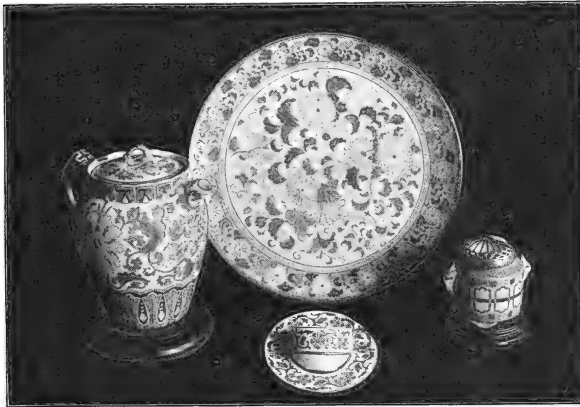
THE ATLAN CLUB OF CHICAGO.

(The half-tones in this article are used by courtesy of "Brush and Pencil.")



THE Atlan Club of Chicago entertained the members of the League at a reception in the studio and workshop of Mrs. Koehler and Miss Wait. This was a most artistic entertainment and the visitors thoroughly enjoyed the work of the club, the artistic rooms as well as meeting Mrs. Koehler and Miss Wait.

Mrs. Koehler is the most thorough exponent of conventional work that the representative of the KERAMIC STUDIO has met. She has had the experience of a thorough art training and has made decoration of porcelain a particular study.



MARY A. PHILLIPS

MRS. A. A. FRAZEE
MARY A. PHILLIPS

MRS. A. A. FRAZEE

With a technique that is marvelous and an unerring taste, one stands before her work in wonder and admiration. Although she exhibited only two or three pieces, it was through her pupils that one realized the influence she is making upon ceramic decoration.

We were shown the work room, and here we first saw the interesting sketch books of the members, and the decorations in different stages of completion, the many color schemes, and the adaptation of the design to the shapes to be decorated. In the larger room there was an artistic arrangement of old



HELEN M. TOPPING

MRS. M. MCCREERY

HELEN M. TOPPING



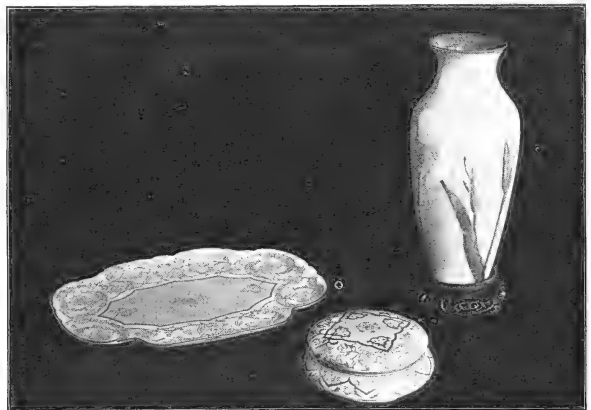
LILLIE E. COLE

LILLIE E. COLE

GRACE P. PECK.

pottery, brass and carved work. Some of the bits about the rooms had been shown in the "Arts and Crafts" exhibition.

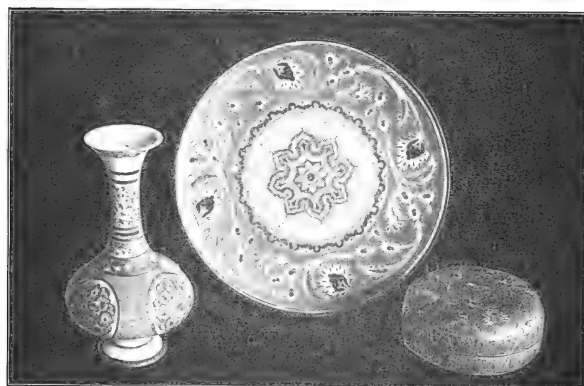
The Atlan Club is small as regards members, but it is strong in its serious work. The wonderful handling of enamels so like the old Chinese, was particularly attractive and interesting. The intricate drawing of designs adapted from the Persian, Indian and Arabic were very cleverly done, the results being always charming and most restful. Miss Peck, Miss Cole, Miss Topping and Miss Dibble show a most delightful individuality in their designs and it was the greatest pleasure to linger over them. It is the work that will last for ages



MRS. J. E. ZEUBLIN.

without wearying one. Mrs. Zeublin exhibited beside her other work, a vase in a warm grey, there was a branch of fleur-de-lis coming up from the base, just in that easy growth that the plant has. It was simple, genuine, and upon Japanese lines, and was altogether charming. All the members are doing conscientious work and they are to be congratulated for their serious study and effort. Besides her work upon porcelain, Mrs. Koehler exhibited some silver and copper belt buckles with translucent enamels—most wonderful in execution and design. We hope to have Mrs. Koehler in New York during the autumn, when she will also find enthusiastic pupils, who will eagerly follow her to the fine libraries and the Metropolitan museum for study and research.

The accompanying illustrations give only a suggestion of the work of the Atlan Club, as it requires the harmony of color to bring out the real beauty of the designs, but we hope our subscribers will give them careful attention, as we shall have contributions from the Atlan members, with comprehen-

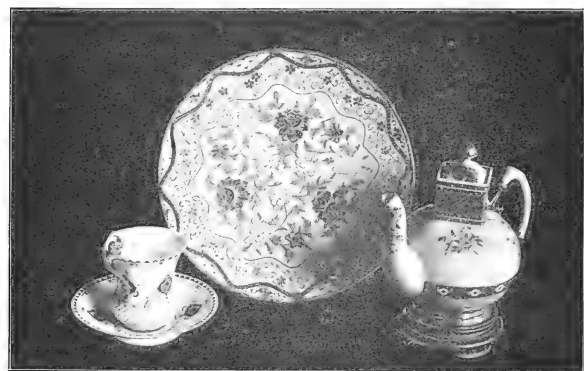


MISS MABEL DIBBLE

MRS. F. M. STEELE

sive treatments, which will prove an interesting study to those who are also following our historic ornament articles, and their application to modern design.

The members of the Club say, that in taking up this line of work, they had to lay aside their old ideas of decoration,



E. L. HUMPHREY

MRS. F. M. SESSIONS.

and at first work in the dark, but as study and research threw more and more light upon this subject, they now feel that they have the true principles of decorative art to build upon, and it is most delightful to see their enthusiasm and ambition.



NEW BOOK ON PORCELAIN.—*Chinese Porcelain* is the name of an elaborately prepared book, the work of W. G. Gulland, the English authority, imported and for sale by Chas. Scribner's Sons. The book is magnificently printed, contains 485 illustrations, and is a most exhaustive treatment of the subject. It takes up every period of Chinese work and thoroughly covers the question of marks, glazes, characteristics and values; it is printed upon book paper and the illustrations are superb.—*China, Glass and Pottery Review*.

TREATMENT FOR STEIN IN CURRANTS

Jeanne M. Stewart

AFTER sketching design and tracing lightly in India ink, lay in the background with flat grounding brush, shading from Ivory Green to Yellow Green, and shading Green and Black Green in darkest tones on base of stein, leaving strong dashes of Ivory in sharp lights.

Carefully wipe out the prominent berries and leaves, and the lights of those in shadow, while the background is still wet that they may be softly blended and merely suggested.

Lay in currants in Lemon Yellow and Yellow Red in light tones; Pompadour Red and perhaps a little Ruby Purple (if more of a ruby red is desired) in dark; wiping out high lights with fine pointed shader while color is still open and touching Chestnut Brown on blossom end.

Lay leaves in simply in Yellow Green, Blue Green, Olive Green, shading Green and Brown Green, omitting detail.

Add Yellow Brown, Pompadour and Chestnut Brown in most prominent leaf which is seared and worm eaten.

Use Ivory Yellow, Yellow Green, Chestnut Brown and Pompadour in stems.

Suggest cool shadow leaves in Yellow Green and Gray for flowers; warm ones in Pompadour and Gray for flowers; shadow berries in a light tone of Pompadour. These may not be put in until the second fire.

In the second painting strengthen dark tones in background, prominent leaves and berries and bring out detail with same colors as in first fire.

Sometimes a third fire is necessary to give sufficient depth of color and softness of outlines.

IN WATER COLORS.

After sketching the design lightly in hard lead pencil paint in prominent currants with Gamboge in lights, Vermilion and Crimson Lake in half tones deepened with Carmine and a little Black in shadows.

In leaves paint darkest tones first—being careful to use colors dark enough in first wash as much of the clearness is lost with repeated washings of color—with Sap Green and burnt Sienna in Warm Greens and Sap Green and Indigo in cold.

With clean wet brush blend edges of shadows, which will give a soft light tone for lights. If a darker shade is desired, use a thin wash of Sap Green.

The seared brown leaves are accented with touches of Yellow Ochre, burnt Sienna and Payne's Grey. Paint the prominent stems quite dark with burnt Sienna and Payne's Grey.

In light leaves, Cobalt may be added to Sap Green in medium tones and Sap Green alone used in shadows.

Paint shadow leaves in Payne's Grey and Hooker's Green or Crimson Lake. Shadow berries in light wash of Crimson Lake. Background may tone from Gamboge to Sap Green and Indigo. Aim for clear color and crispness, leaving white paper for high lights, or touching them in with Chinese White when colors are dry.



Owen Jones says that the study of Historic Ornament is a valuable and instructive aid in building up what we all seek, the *progressive development* of the forms of the past, founded on the eternal principle which all good forms of art display.



TREATMENT BRONZE TOBACCO JAR

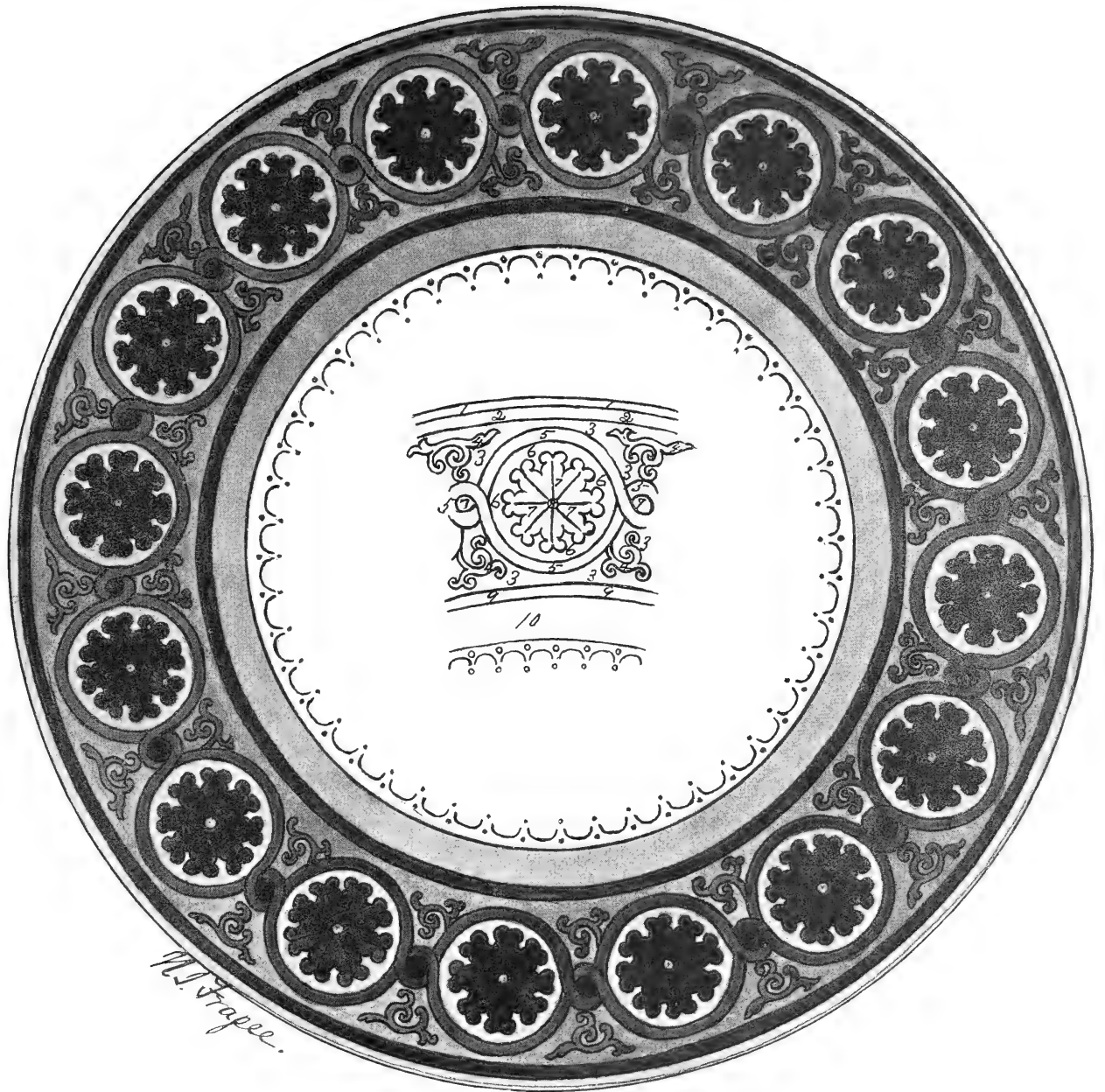
DRAW the bands and then the flowers in India ink; fill the entire background with Bronze, evenly painted on, (use Bronze 21 and the same quantity of Gold), leaving only the top, bands, and design of flowers and leaves white.

Shade the flowers slightly with Brown Green and Moss Green V, the centers Yellow, and the stem and leaves rather Pale Green. There is not much shading, as the design is treated more in flat washes and outlined in gold (flat) which gives it a more conventional character.

The bands are edged with small paste dots (beading) the blossoms in the band are modeled in raised paste, so also the blossoms in the cover. Then the band and blossoms and lid are covered with gold. The wavy lines on top of the jar are gold. This design may also be carried out in color. A dark

brown background may be used, very appropriately. (We have been requested by Sartorius & Co. to test their Evans brown, as they claim it to be unusually fine, so also their soft flux.) Do not use matt colors for backgrounds, unless it be in small surfaces or bands. It is the wrong idea to make china resemble a piece of cloth.

Since writing the above, we have found in the woods, near Long Island Sound, a fungus growth called "Indian Pipe," it being the exact shape of a pipe with curved stem. It is perfectly white with touches of dark green or brown around the scales which are on the stem. This could be arranged charmingly in a conventional design for a tobacco jar, but we will have to give it later.



W. J. Trappe.

PLATE DESIGN

For Treatment see page 86



ST. MARY THE VIRGIN—BY ITTENBACH.

For Treatment see page 66

THE USE OF AMERICAN WARES BY AMERICAN CERAMIC DECORATORS.

(Address to the National League of Mineral Painters.)

By Charles F. Binns



HATEVER may be the skill of the ceramic artist involving complete control of material in the way of color and gold and implying a knowledge of drawing more or less perfect, the question of what porce-

lain or pottery to employ cannot be a matter of indifference. In fact it may be said that the higher the skill the more important this question becomes, for though a beginner may use almost any class of ware and gain experience in the using, when a certain facility is reached and good work is being produced the quality of the decorated surface becomes of the highest moment.

Good work demands good ware, and as it is, without question, the desire of all those present to produce good work, it is only fair that they should be enabled to procure pieces upon which their painting will not seem disgraced.

It is a truism that "the best is none too good," but there is often a difference of opinion as to what constitutes "the best." Some like to use French porcelain and some prefer Belleek, but neither of these as at present constituted can be considered absolutely satisfactory. The former has a very hard glaze and it is not easy to make the colors unite well with this. In the latter the glaze is too soft and some colors are absorbed and almost destroyed.

We like to be patriotic, especially since our brilliant and victorious war, but some persons evidently think that too high a price may be paid for patriotism. We would be glad to use American wares provided we are not asked to sacrifice too much. Not having any mandate on behalf of patriotism I wish to examine critically into the respective merits of imported and domestic wares, and having done so, to point out what improvement may be effected in the latter. Of course, none of us have any desire to improve the former.

Large quantities of French porcelain are sold in this country in the white state for the use of decorators, and there must be a considerable demand for this ware or it would not be found in such abundance. Some of the porcelain is of high quality, technically, but there are certain objections to its use. The shapes are for the most part French in style, and as such demand a French treatment in the decoration. No style is so uncompromising as the French, and we do not want our decorations to look as though they had come across the Atlantic. I am aware that to some persons the highest praise that can be given to certain art objects is that they are "imported," in fact one would sometimes think that this is the only inducement that a salesman need offer. But I hope and believe that this notion is passing away. Here is one matter upon which patriotism may have full sway, and nothing will stimulate the art manufacture of this country more than for the women of America to demand home goods in preference to foreign. This is by way of a parenthesis. It is most desirable that American artists should cultivate a style of their own. In architecture this has to some extent been accomplished, but, so far as I am able to judge, it is not the case in any allied art.

French porcelain, is from the nature of its manufacture, invested with an extremely hard glaze, and even in France the overglaze work is not, for this reason, entirely successful. The consequence of this hard and unyielding surface is that the colors refuse to unite with the glaze at the heat of a decorat-

ing kiln, and they present, even when hard fired, a dull and unpleasing quality. Decorators are therefore tempted to resort to flux, and various troubles arise therefrom. It is not practicable to use various fluxes, and even if it were, few decorators possess sufficient knowledge to employ them. Every color needs a special flux, for what would damage one tint will develop another. Flux causes the colors to peel off from the glaze and frequently give rise to a scummy and iridescent surface. My advice would be shun flux as you would a plague, and endeavor to reach your goal by other means.

At the same time it would be foolish to deny that there are certain advantages in the use of French porcelain. The pure white surface, the regularity and uniformity of the glaze. These are important points for we know exactly what we are doing even though it may not be the very best.

With regard to Belleek ware, so called, (we must try to find a new name, for American Belleek is an absurdity), it has likewise its advantages and the reverse. To many the soft creamy tone is preferable to a cold white. The ware has a pearly translucence and is eminently suitable for dainty treatment. The shapes available are in great variety and suitable for every style of decoration, and in addition to this the ware is made in this country. Let it not be imagined, however, that I regard Belleek as perfection. It is capable of improvement and it will be improved. First there is the defective glaze. A glaze may be very beautiful to the eye and touch, as this is, but as you are well aware, it is detrimental to some of the more delicate tints of color and to gold. In this connection I am glad to be able to announce that these difficulties have been overcome. The Ceramic Art Company of Trenton are producing a new glaze which exhibits all the qualities of a perfect porcelain glaze, such as are found, for example on the best English china, gold stands well upon it and will burnish even when well fired. Rose color is pure and transparent, and in fact all the colors gain considerably in value. At the same time there is none of the harsh quality apparent on French porcelain, the colors are perfectly united with the glaze and no flux is necessary. It appears to me that with the preparation of this glaze almost every disadvantage arising from the use of Belleek is overcome. The Ceramic Art Company have had the problem before them for some time not only with reference to your work, but for the sake of their own decorators also, for the same problems which beset you were felt at the manufactory. Now we, for I regard myself as identified with this company, feel that we can solve many of the problems which at one time beset us.

In the matter of a fine Belleek body the Ceramic Art Company are progressing. Not satisfied to stand still, even with the beautiful ware we have we are always trying for something better, but it is premature to speak of things which are yet in the laboratory. When we have better goods we will tell you and in the meanwhile we have already the best in the country. Do not think that I am saying these things for the purpose of booming the Ceramic Art Company. I would not for any consideration recommend that which I did not believe to be good, and, having your interests in mind, I put forward that which will, in my belief, give you the best results.

Presuming your technical troubles to be mitigated by the advances of which I have spoken, what of the artistic merit of native productions? Unquestionably the home production offers the greatest variety in shapes and styles. French porcelain has never been remarkable for a great diversity of form. In fact the conditions under which French wares are manufactured entirely forbid some shapes which are most favored

by Americans. In Belleek ware, or as I would prefer to call it American soft porcelain, any and every shape of vase that is ceramically possible can be produced and you will find that when you are prepared to use this ware in preference to French, the home manufacturers will on their part be ready with all the shapes you need.

I do not advise you to attempt at present, the designing of special forms. Speaking generally, forms designed outside of a manufactory are useless. The amateur designer rarely understands the requirements of the potter, and the result is that a large amount of unnecessary work is involved. Ask for the class of work you want by all means, and the manufacturer will give you their best.

There is one point upon which the makers of soft porcelain cannot help you much, and that is in the matter of ser-

vices. The soft body is not adaptable to the manufacture of plates except such as can be made upon fancy lines, shell plates and the like, but I hope the day is not far distant when you will have provided for you a really good service plate upon English lines. There is no reason why the bulk of the porcelain services now imported should not be made here and I confidently anticipate the time when this will be so.

In conclusion I would ask for a morsel of consideration for the potters of whom you are buying your wares. They have many difficulties and disappointments. Kilns are as capricious as women, and you know well what that means. Promises faithfully made in the expectation of a good burn are often broken when the oven is opened and we have to bear the blame. Be patient with us and we on our side will provide you with our best.



TREATMENT FOR DOGWOOD PITCHER—M. HELEN E. MONTFORT

FIRST PAINTING—After carefully drawing in design, wash over base of petals with Mixing Yellow very thin, over centre Apple Green and Mixing Yellow. Use for shadows on white flowers, Albert Yellow, Black and Deep Blue Green. This combination will give you any desired shade of grey, and fires nicely. The little ring or cut in end of petal lay in with Violet of Iron and Blood Red. Pick up centre with touches of Brown Green. Red on back and turnover parts of flowers is Violet of Iron and Blood Red, used very thin. Stems are Yellow Red and Brown Green. Tint from bottom up, using scale of greens from Moss Green to Dark Green, keeping darkest tints under main bunch of flowers. Keep under side of

handle very light, using a little Mixing Yellow with Moss Green, while upper side is very dark and Violet of Iron is used toward bottom. Leaves wash in with Apple and Moss Green.

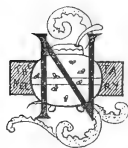
SECOND PAINTING—Retouch the flowers with same colors used at first. In retouching background tints, be careful to save edges of flowers by clean even touches. Be careful not to do much work on the white flower, and make all touches crisp. Leaves retouch with Olive and Brown Green.

Sometimes a third firing is necessary. In that case devote your work to thin washes only, and a point or touch here and there. Second and third firings should be light, while the first needs to be hard.



PLATE DESIGN—DOGWOOD

NOTES ON THE RECENT EXHIBITION OF MINERAL LEAGUE



Mary Chase Perry

OW that a little time has elapsed since the exhibition of the National League, one can view it as a whole more easily than when all the details of the various exhibits were fresh in the mind. Taken altogether, it is a good thing to look back upon. The general influences both of the exhibition and the meetings connected with it, can scarcely help being a stimulus and guide in focusing one's plans and ideas for his work during the coming year. The immense quantity of work submitted proved the wide-spread interest taken by the members of the League in making the display a success. It also gave the final jury a most excellent opportunity to pass judgment upon it, and they weeded it out most generously. But such a hearty response—and even then, not all of the clubs contributed—proclaims that there are those who desire a chance to tell their own stories. At least there were a gratifying number who had stories of their own to tell. Perhaps some of those who thought they were doing so did not know differently until they came to the exhibition. It may be that this was the reason why some of them failed to find the pieces which they had sent. Of course, beside excellence of execution, the "weeder" had to have other standards in order to reduce the amount sent, so that it could be well placed in the space allotted—which was not a small one. At all events, nothing could have had a more salutary effect upon the general appearance of the display, as there were few pieces left which could not bear inspection. Even if there was a little heart-burning at first, it will point out the way and make each earnest worker try to "find himself."

Aside from personal individuality, there was a certain club individuality, which was good to see, although it was a little difficult to classify, as the club exhibits were not all arranged together. Yet each collection showed its own characteristics, pleasantly. This could be accented even more if each organization would seek out its special strength and foster it, so that it could have a pride of its own.

One of the strongest features noted, was the growing love for detail. There have never been as many small pieces shown before with so much fine and painstaking execution. It bodes well, too, as it shows a greater understanding of the requirements of good china decoration and is proof of a constant and untiring application to its demands. The technicalities of paste and enamels were never handled with greater perfection nor displayed with better taste.

Another thing that is an index of the best kind of growth was the entire absence of mercenary spirit. The exhibition was not intended as an opportunity to promote sales, unless they should come up incidentally as they did in some cases, and so the commercial atmosphere was mercifully lacking. This is surely cause for praise. It shows that there is some chance even for the decorator, who has too often counted the cost before expending his best energies, like the small boy who was found with his hand fast in an expensive vase. In some way he had gotten it through the narrow neck but he was unable to withdraw it. The whole family were greatly concerned and tried in vain to extricate the imprisoned hand. At last when they had tried every conceivable means the father said, "Now, Tommy, we will have to break the vase, unless your hand comes out, so you just let all your fingers go and allow them to be perfectly limp and straight."

Tommy immediately replied with despair in his financial soul, "But I don't want to let go of the cent." So perhaps this little parable may have a lesson if there are any who still care more for the cent than the vase.

The comments generally, were of a pleasing nature. To be sure there were some startling things shown and these were eyed askance at first and elicited remarks which were cheerful—or otherwise. But after a time, even before the close of the exhibition, they were receiving serious consideration. Next time they will be looked for. It is all an accretion of time and shows a new growth. Because everybody likes everything is no sign of a good showing; on the contrary it is perfectly paralyzing to further incentive. But it speaks well for the strength of the League and argues a stronger future for it, that there are those who have the moral courage to take the first step alone. This is the only way to find oneself, and in so doing, there is no going backward. As a whole, the exhibition was extremely satisfying and there has never been one where there was so much finish shown—and "finish" of the right kind—there was much more of a professional air about it. So perhaps after all a vote of thanks ought to be given to the "weeder."



PHASES OF THE SEVENTH COMPARATIVE ANNUAL EXHIBITION

Mrs. Worth Osgood

THE difficulties of installing a collective exhibition of decorated china coming from widely separated sections of the United States, can only be appreciated by those who have experienced the various phases of receiving, placing and caring for these fragile objects.

A firm which confines itself to a display of its own wares, can by the aid of diagrams, map out its entire exhibit in advance, so that when the date of installation arrives, the parts are easily and regularly adjusted.

Should not our League too be able to make definite application for amount of space, case requirements and all exhibition accessories?

This accomplished, we should then come at once to the artistic treatment of the display. To arrange objects totally different in shape, coloring and order of decoration, so as to present a harmonious whole, requires all the time allowed for the installation of an exhibition.

Complete descriptive lists, sent some weeks in advance, would determine these preliminaries. We know well the difficulties in the way of complying with this requirement, and that the fire stands between the dates of application and exhibition; yet as our aim is to help, not hinder every League enterprise, let us take this matter into serious consideration and begin at once a systematic, intelligent preparation for the next demand for descriptive lists.

From at least one person's point of view, the advantages of cases over display tables cannot be too strongly emphasized. Besides imparting to the porcelains a value and dignity not attainable upon tables, the boundary lines of the case so confine and individualize the work, as to enable one to compare quickly the standard of one club with that of another. A simple placard bearing the name of exhibiting club might add to the interest of each case.

Both interesting and instructive are the lessons learned from comparative study of these examples of decorated china.

As we lovingly and carefully note the variations of taste,

and the absence of influences which of late made popular many forms of decoration, and which unquestionably had no vitality or intention, other than a mere imitation of a type which the public declared fashionable, we become impressed with the thought that we are in the middle of a transition period which will eventually lead us to a higher and better order of things artistic.

There are in our ranks many earnest students who are striving for a standard of sound art in decoration, and it is from the results of their efforts that we gather our strongest evidence of progress.

These annual exhibitions have proved most helpful in the formation of a sound taste League of Mineral Painters, and in the formation of intelligent public opinion.

Each succeeding exhibition draws to itself additional public interest and our faith in the foundation principles of the League grows stronger. Realizing all this shall we not guard well its fair name and endeavor to express in our work the beauty and nobility which America's public demands of us.



PERRYISMS

WE give a few extracts from a personal letter of Mary Chase Perry of Detroit, written after the National League exhibition. We think they will prove interesting reading.

"About the exhibition: As a whole, it was decidedly the best showing we have yet had, and the most even, in that the two or three best known workers did not carry off the palm as sweepingly as usual, there was so much nearly approaching their work both in conception and execution. * * * It is an extremely good thing to say of any one's work, that it is *characteristic and different*, in this day when people are so wary about showing themselves and gloss over what might be a natural expression by veneering it so as to fall in with the popular or accepted theory. If every one who pretends to show something for himself would shut himself up and work out of his own think-tank for awhile, there might be some interesting results, and there might be nightmare afterward too. But the sense of the exhibit as a whole gave a feeling that many of the workers had been squinting out of one eye all the time they were working for the exhibition, to find out how it was going to "take," and varying it accordingly, yet the exhibition was good and a great improvement. The meetings were of interest in that they pulled people together whether they wanted to be pulled or not, and some of the things on the program were worth hearing, that is, the simple things, the more ambitious promises which looked so well on the printed program failed to materialize. * * * I have been much interested in the work of the Atlan Club, they show much real strength and much of the right kind of advancement. Mrs Koehler, their leader and teacher is a charming woman, and deserves much credit for what she has pulled out of her research and the way she has applied it. I believe every decorator should have just the "course of sprouts" she advocates from an educational standpoint. The danger is that the short sighted may mistake the study for the end itself instead of the means to a more desirable end. An expression from within one's self, from within one's own brain, to me that is the only desirable ultimate. For example take Chinese ornament. I contend that until your design loses its Chinese individuality, it does not become a part of *you*, unless you want to be a

Chinaman. But all the study and understanding should lead up to something, to the time when the student can be free to show *himself*. The different arts and crafts societies are "keeping their trolleys" better than most ceramic decorators. Any number of the *International Studio* will show that. But there are the Rookwood, the Copenhagen and some other recent pieces which appeal to this uncivilized barbarian. * * I had a stunning Samovar given to me the other day and it is delighting my heart, just fine in outline and workmanship. Have also added to my candlesticks, and have one of those jolly little old Dutch bowls with the little uncompromising figure and straight up shrubs in the center, one of the genuine old rooster plates too. Wish you could see my little ranch."



FOR BEGINNERS.

FIRST of all choose a piece of china for its simplicity of line and its texture. Avoid as much as possible the embossed surfaces, which make one more or less a slave to the raised design given, when otherwise one is at liberty to decorate as one sees fit. Fortunately all the potteries are sending out more artistic shapes, with less ornamentation than formerly. Try to select a perfect piece, which will prevent the necessity of returning it to the store, with perhaps some unpleasant remarks.

Then plan an appropriate design, which, of course must conform to the shape. Do not try to use a plant form or growth, that requires height to give character, to a low squat jar. Above all things do not overcrowd the design, keep the lines simple, but make them characteristic as well as decorative, as applied to that special piece of china. The Rookwood pottery is a fine illustration of this principle, and it would be well to study it and get the correct impression.

It is better to draw the design first, or to indicate the strongest points of decoration,—this will preserve a better balancing of color and space, for if one paints a flower directly, one's brush is apt to run away and the design becomes more suitable for a picture than for a decoration. There is a vast difference between pictorial art and decorative art.

If you are painting a dozen plates, or a dozen anything, finish them all together. Do all the tinting, then all the paste work, and finally the gilding and enameling, treating the entire dozen as one piece. This plan of work saves time and is not irksome, as finishing one plate *entirely*, before commencing another.

Use always *rectified* spirits of turpentine for pastes and enamels, which can be procured at the art stores or at the apothecaries. Oily turpentine is often very troublesome with paste, although quite satisfactory with the colors.

Practice the brush strokes, and try to use as few as possible in making the petals of a flower. The hawthorn blossom is simple and good for this practice, and when these broad quick strokes are made, which form the petals and shade them at the same time, there will be in your work a transparency and crispness, which can never be obtained by working the color in little useless strokes,—which gives the appearance of wool.



Beware of the wolf with a worthless check who offers the same in payment of a "wedding present for his sister," expects, and sometimes gets, the change. A swindler has been the rounds of the studios! He cares not for decorated china; articles of virtue are unappreciated by him. He yearns only for the change from his check. Don't give it to him!

TREATMENT OF PLATE DESIGN

A. A. Frazee

GREAT care should be taken in beginning a conventional design. Divide the plate into sections, halves, quarters, eighths, sixteenths and even smaller, if your design requires it. Take one of the smaller sections, and adapt your design by free hand drawing, to a size suitable in proportion to your plate. The color of this design is Persian in feeling. Outer band numbering: 1. On tracing—Gold. 2. Dark Blue Enamel (dark Blue, toned with deep Purple and a little Brunswick Black, $\frac{1}{3}$ Aufsetzweis). 3. Dead Leaf Brown (Yellow Ocher, Silver Yellow toned with Brown 4 and a little Brunswick Black). 4. Green Enamel, flat, for scrolls (Apple Green, Silver Yellow, Choom Green, 3 b, Brown Green $\frac{1}{3}$ Aufsetzweis, Dresden). 5. Turquoise Blue Enamel (deep Blue Green, Apple Green $\frac{2}{3}$ Aufsetzweis, $\frac{1}{3}$ hard White Enamel). 6. Light Grey Brown (Silver Yellow, little Yellow Ochre, little Black to tone). 7. Dark Blue, flat Enamel (dark Blue, deep Purple, little Black to tone, $\frac{1}{3}$ Aufsetzweis). 8. Turquoise Blue Enamel, flat (colors above). 9. Dark Blue Enamel (colors above). 10. Turquoise Blue tint (deep Blue Green, Apple Green, little Black to tone.)

Outline all design in outlining Black, except outline to 9 and 10, which should be outlined in gold, also fine tracing finishing inside of plate. The dark Blue flat Enamel should be floated on, with a vibrating tone, so that it does not give a heavy appearance to the center disk. All colors are La Croix except Brunswick Black and Aufsetzweis, which should be Dresden.



TREATMENT OF SINGLE YELLOW ROSES

Henrietta Barclay Wright

FIRST fire. Model the flowers with White Rose, shading the centers with Yellow Brown. Use Yellow Brown also for modeling the darkest flowers. Model leaves with Brown Green and Dark Green, the light ones with Copenhagen. Work out into the background with Brown Green, White Rose and Yellow Brown. Mix a little Yellow into the White Rose for background—near the upper and lighter part of flowers. Blend all together.

Second fire. Glaze the lighter flowers with Dresden Albert Yellow, the darker ones with Lacroix Orange Yellow. Model again with White Rose, using Yellow Brown and Orange in the centers. Glaze foliage with Rose Green J, and model again, filling in more leaves and suggestive foliage in the background. Blend the same background colors over again, bring all together in a harmonizing whole. Paint the stems with Yellow Brown, Dark Brown and Deep Red Brown.



ANSWERS TO CORRESPONDENTS

C. E. S.—We are glad that the supplement with the Chocolate pot design pleases you. Write to our advertisers for catalogues for undecorated china. It is marked "A. C. Limoges, France," and is we believe called the "Bird Chocolate Pot." Do not buy the one with the large bird on the top, as it is most awkward, but insist upon the smaller bird and handle. This china fires with a fine glaze. Color the blue enamel to suit your taste, remembering that the color will fire darker—it should resemble the color of turquoise. The purchasing agents, who advertise with us, will always be delighted to look up china for you, if you cannot find it nearer home. Use the German enamel, Aufsetzweis, with one-fourth best English enamel.

M. N. C.—If your enamel chips off after firing add to it about one-eighth flux. Mix your powder with just enough fat oil of turpentine to make a stiff paste, thin with lavender and breath on it slightly to make it stay in place without flattening out, fire at quite a good heat and we do not think you will

have any further trouble with chipping. Be sure that your enamel dries dull before firing, if shiny it will surely chip. If you still have trouble write exact detail of how you mix, apply and fire your enamel and we can then tell better what the trouble is.

H. E. B.—In some respect the drawing of the cherries is an improvement on your other work. It is stronger. There is one great fault, and that is that your light seems to come from several directions. Make up your mind from which direction the light comes and stick to it. We judge the light is intended to come from the front, but where is the shadow that the berries would naturally show? They might not be near enough to the background to show a distinct shadow, but they would throw a vague one. If laid on a plate as these are supposed to be, they would show a distinct shadow both of fruit and stem. Try the experiment of laying your fruit or flowers on a plate when you want to adapt them to a plate decoration. The cherry which has the modeling in broken straight lines following the curve of the cherry, is best, it indicates the form better than lines that go across. The broken lines in this case might be slightly curved. Do not be too finicky. Such light shadows as would be found on the surface of a leaf in full light need but the vein line to indicate the form. Simplify your light and shade and leave out all but half-tones, thus making the contrast of light and shade stronger, little modelings belittle your subject.

Mrs. H. E.—We thank you for your kind appreciation of our effort to help the ceramic workers and hope you will continue to find the KERAMIC STUDIO a necessary adjunct to your study table. For the inside of your punch bowl we would suggest a conventional border with the grape introduced in a conventional manner. Of course if you have used Rococo with your grapes you must use it in your conventional border. The plates by Miss Mason in the May and August numbers would give a foundation to work upon for a border, putting small grapes in the place of the flowers in the design.

Mrs. M. E. B. H.—We regret that your letter was misplaced and only found in time for the August number. However, a part of your questions was answered as we have given the china colors for Heraldry already. The monogram or crest has the best effect on the rim of a plate. You would hardly care to see your family coat of arms "in the soup," literally speaking. If you wish a monogram made you can obtain it from either of the editors, the price would be anywhere from seventy-five cents to a dollar and a half, according to the difficulty in combination or the amount of elaboration. We will try and have some combinations put in the magazine soon, and if you are in no hurry you can send the initials and the monogram will appear probably in September or October, without charge.

E. C.—Your note also was overlooked by mistake. But as we published in June a figure piece with cupid and treatment in china colors, you will doubtless forgive us. We will soon publish another cupid design. In this number we publish a head of Saint Mary the Virgin by Ittenbach, that we consider very fine from a decorative standpoint. It is intended to be painted on a panel and framed.

R. A. E.—If you have difficulty in tinting by the directions already given, here is another method which you may find will work more easily. If you use tube colors, follow these directions exactly, if powder color, mix first, with medium, quite stiff before following directions: Use a ground glass palette, a horn palette knife if you are using a gold color such as carmine rose or ruby, several pads such as described before, if you are tinting a flat surface. For cups or vases with handles or inside of any article, the camels hair dusters 4, 8 and 12, are best though rather expensive, the three coming to a little over two dollars. Now take out on your palette what you consider a sufficient amount of color, mix with it one-third of flux, except with Apple Green, Pearl Grey and Mixing Yellow which are already sufficiently fluxed, then take as much fat oil of turpentine as there is color and flux combined, thin with oil of lavender until thin enough to flow from the brush without feeling sticky. If you wish the color still more delicate use a little more oil and lavender. If the color looks grainy it needs more oil. Pad till you can see no mark of brush or pad. If you are using the dusters, do not be frightened at the hairs coming out, and do not try to remove them at once, go on blending the tint with the top of the duster not stopping to finish any one place but going round and round until all the surface is evenly tinted, moving the hairs slightly with top of duster every time you come back to them, so that they will not dry in any place with a line of paint gathered under them. When the tinting is about finished you will find that you can brush off the hairs with a sidewise movement of the duster, and your tinting will be beautifully smooth and free from dust.



CHRYSANTHEMUM NUMBER

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRMER:

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CONTENTS FOR SEPTEMBER, 1899

	PAGE
Editorial Notes,	87
A Visitor Among the Shinnecock Hills,	Anna B. Leonard,
Treatment of Chrysanthemums,	F. B. Aulich,
Historic Ornament, "Chinese,"—Cont'd,	Adelaide Alsop-Robineau,
Figure Decorations for Children's Dishes,	Adelaide Alsop-Robineau,
Medallion Plate Treatment,	Anna B. Leonard,
League Notes—In the Studios,	
In the Shops,	
A Letter from Paris,	Ann Shaw,
Lustre Vase Design,	Adelaide Alsop-Robineau,
Plate Design,	Emily Peacock,
Suggestions for Cup and Saucer: Chrysanthemums,	Anna B. Leonard,
Plate Design,	Elizabeth Mason,
Some Chinese Conventionalizations,	A. G. Marshall,
National League of Mineral Painters,	Mrs. Worth Osgood,
Treatment of Corn-Flowers,	Mary Chase Perry,
Indo-Persian Design,	Mabel C. Dibble,
Cup and Saucer,	Adelaide Alsop-Robineau,
Enamel,	
Answers to Correspondents,	
Color Supplement, "Chrysanthemums,"	F. B. Aulich,



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 5

NEW YORK AND SYRACUSE

September 1899



THAT the study of ceramics is fast becoming essential in our art schools, there can be no question, and it shows an increasing demand for technical knowledge of this branch of art. Who is it that says "China painting is a fad that is passing"? It was never so popular in this country as it is to-day, but not *popular* in the sense that it was a few years ago, when every one dabbled into it, with no training and obtaining unsatisfactory results,—and then tired of it. To-day there are thousands of earnest, serious students, who are striving for better results and a higher standard. What was tolerated ten years ago, would not be accepted now. There are hundreds of men and women in this country, who are not only supporting themselves and families by *teaching* this beautiful art, but earning a living by filling orders, by firing and by designing. The love of ceramics grows upon one with study, and even if one never pursues it with the idea of making it a profession, it so helps one to appreciate the beauty and value of rare porcelains, in private collections and museums, as well as in ordinary use, that great interest is shown now, when only a dumb ignorance was formerly manifested upon all occasions of exhibitions. Even the shopkeepers tell us that *the people* are better educated in ceramics, that the finer wares are better appreciated, and that there is more of a demand for that which shows artistic merit. If cheaper wares are preferred, there is more of a demand for the simple, unobtrusive designs, rather than that which is gaudily decorated with cheap gold and stamped flowers. All this shows improvement in the taste of the people, which has been brought about by study and by frequent exhibitions and a gradual demand for better things. Even the cheapest factory work shows an improvement in design and taste. All this proves what the demand *has been, and now is.*

Bearing directly upon this subject, we would like to quote a few paragraphs from a letter written to us:

"As I know how anxious you are for items of interest for the KERAMIC STUDIO, I send you one that perhaps you would like:

Miss Etta O. Jones, who for a number of years has been one of the most successful teachers in St. Louis, has recently been appointed teacher of mineral painting in the St. Louis School of Fine Arts. This is of especial interest to all workers, in that it shows the steady growth of the art, when in a school of the character of this one, it has become necessary to establish a department for instruction in this branch of art, from the sheer force of the demand made for it. The Cincinnati School of Art was, I believe, the first one to have a department of this nature, and there are no art schools in the country that have a better standing than these two. Miss Jones has studied with artists of New York at various times, so that I feel especially qualified to speak of her ability, which so well fits her for this position. Aside from being a most enthusiastic and progressive worker, she has a

thorough technical knowledge of all branches of the work, and her pieces always show artistic excellence. Prof. Loes, the President of the School, is a man well known as a stickler for legitimate art, and it is of importance that he so favors the opening of this department in the School and is making a great effort to have it complete in every way.

It is not so much as a personal item that I am sending this, but as I said before, to show the progress of ceramics in our art schools, besides the recognition of ceramic artists, which is a point dear to all of us, I fancy."

We are delighted to receive letters like these that show progress in the study of this art. It encourages others to work seriously and thoroughly, and the KERAMIC STUDIO congratulates the St. Louis Art School for introducing this department, and also extends its best wishes to Miss Jones in entering upon her new duties and responsibilities.

The colored study of chrysanthemums by Mr. F. B. Aulich, in this number, will be particularly helpful in classes. Chrysanthemums are the most decorative of flowers, the stems being long and adaptable, the outgrowth of leaves being graceful and irregular, and the flowers themselves being full of beautiful curves. The flower lends itself to any shape of china for decoration, and it can be easily conventionalized. This present study may be adapted to a low vase where the flowers are to be massed, as the stems are not visible. If the flower is to be used in a natural growth, select something tall and let the stems come up from the bottom and slightly twine about the vase (or whatever is used). The Japanese understand thoroughly the handling of this flower for decorative purposes, and adapt it most admirably. Mr. Aulich's plaque decorated in chrysanthemums, which he exhibited in New York, will always be remembered as one of the most artistic things we have seen. He understands the flowers well, and knows the advantage of all its exquisite curves as well as its varied and marvelous colors. We advise our subscribers to study the flower well, when it appears this autumn, and to make sketches and studies of it in all its graceful positions and vagaries.

Edwin Atlee Barber, A. M., Ph. D., has written a book on "Anglo-American Pottery," which is of more than usual interest for several reasons. The book contains nearly a hundred fine half-tone reproductions of old plates and pitchers bearing American designs, produced by English potters during the early part of the century. There are sketches, also, of the leading English potters, and altogether the volume is a rare collection of information on a very interesting subject. Considerable light is thrown upon some matters that have heretofore remained in dispute, and facts connected with the earlier production of specially designed pottery are revealed with clearness and accuracy.—*China, Glass and Pottery Review.*

A VISITOR AMONG THE SHINNECOCK HILLS



TUDENTS and lovers of art are familiar with the little art village at Shinnecock, situated between the great dunes and Southampton, on Long Island. If not familiar with the place itself, pictures of it have made it well known as the summer school of art, under the inspiring direction of Mr. Chase.

The representative of the KERAMIC STUDIO spent a few days visiting there, and can readily understand the fascination of those great sand hills, and the long stretches of country, the magnificent cloud effects, as well as the ever changing atmospheric effects upon those *waves* of hills. At first, after leaving the train, one feels a sense of disappointment. There is not a tree in sight, and although the hills are green there is an idea of barrenness and bleakness. But by the time one has reached one's destination the scene has shifted a number of times, cottages appear and disappear, glimpses of the water astonish us; then, in another turn, all that has disappeared and we see a picturesque windmill. Finally one is perfectly fascinated with the hills, the bracing air, and the marvelous effects of sky, water and land.

After enjoying this ever changing spectacle, our representative wondered what could be found that would be of service to our decorators, and it was even more of a delight to study the plant growth under foot as one walked over the hills that had looked so barren the day before. There were masses of very low growth of huckleberries, which showed a wondrous harmony of color, the riper ones being a rich, dark blue or purple, and the tender little ones showing a charming harmony of pinks and lavenders. This might be borne in mind by keramists, as the tendency is to paint berries too dark and hard, resembling bullets in monotony of size and color. Then there were dainty grasses and vines running along close to the ground. There were masses of a small star-like flower with five sharp little white petals, which we will have to give some time in a design. Nearer the village there were great fields of flame colored wild flowers, adding tremendous brilliancy to the landscape. Then there were masses of daisies, which even if they have been painted nearly to death, are still delightfully effective, if painted with a certain crispness and swing that only a sure touch can give. Every week or two there can be found a different wild flower, which again changes the color of the hills, where it grows in masses, and the cottagers are to be envied in having this constantly changing supply of flowers for their house decorations all during the season.

A fair was going on, across from the art village, the proceeds to be devoted to a little colony there of Indians. Mr. Chase generously offered to paint a picture for the benefit of this cause. Our representative was invited to visit his school, and had the honor of seeing him make a charming portrait of a girl in Japanese costume. His students sat breathless, watching him, their faces full of interest and intensity. After he had finished, they applauded and crowded about the canvas, and he, in his ever inspiring way, answered their questions about this and that. After an inquiry about his pupil, Marshal Fry, Mr. Chase spoke highly of him, and showed

some of his sketches which were then on the wall. One was a field of poppies. How proud we are of him, and how it should encourage all keramists to learn to draw and color from nature.

Another day a visit was made to Mr. Chase's studio, situated a mile or two from the school, on the hills. The drive there was charming, the approach to his house and the house itself being extremely artistic. Here Mr. Chase receives visitors once a week, and the people on the hills and from Southampton drive there to meet this artist in his own home. His pictures and sketches are there, and it is a great advantage as well as privilege for his pupils to be able to see them. All about the house and studio are interesting things picked up in his travels. It must be a great relief to this indefatigable worker to retire to the quiet and restfulness of his own studio. The view from his windows is indescribable, this great stretch of country seems so rugged and wild; but the fascination grows, the longer one stays.



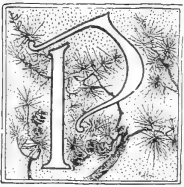
Pottery schools are now established in several towns in Bohemia. The chief of these is situated at Teplitz, where students have instruction, and the necessary machines provided for constructing, decorating, and glazing pieces of ware. There is also a large chemical laboratory for testing and compounding mixtures of pottery earth and pigments. The Government of the country, although not actually establishing such schools, assists them with funds and provides regulations, laying down the conditions under which assistance is given.
—*China, Glass and Pottery Review.*



TREATMENT OF CHRYSANTHEMUMS

F. B. Atlich.

CHINA COLORS



PAINTING a plate in chrysanthemums, I would advise the advanced pupil to lay in the background, first using Turquoise Green and Black Green for the darker parts. Then paint the pink flowers with New Rose, the yellow with Lemon Yellow, and deeper with Albert Yellow

and Yellow Brown. For the white chrysanthemum in the centre use a Grey mixed with Blue, Rose, and Yellow Green. For the dark purple one on the right hand side use New Pompadour and Finishing Brown. For the leaves, Blue



Green, light shaded with a mixture of Yellow Green and Yellow Brown, and follow this up with Shading Green for the deeper effects.

For the second fire, put Ruby Purple over the dark chrysanthemum and renew the colors destroyed by the fire, and put in the grey shades in the yellow and pink ones. Use a No. 5 pointed shader for putting in the finishing touches.

WATER COLORS

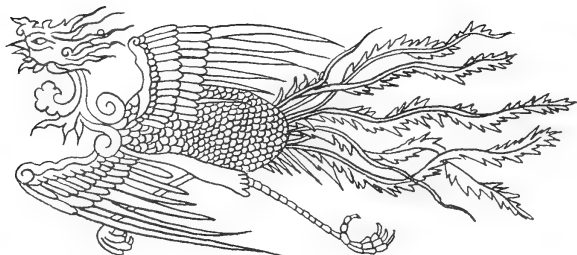
Wash in the background with Prussian Blue and Payne's Grey, and some Gamboge on the right side. Rose Madder and Cobalt Blue for the more distant pink flower, and Rose Madder and a little Vermillion for the prominent ones. Gamboge and Indian Yellow for the yellow, shading them with Paynes Grey. For the dark chrysanthemum use Carmine and Burnt Carmine, and neutral tint for deepening.



Anything is perfectly beautiful when it produces a sentiment of repose and satisfaction, resulting from balance and harmony.

There can be no rigid laws of design, since most of them would have unavoidable exceptions, due to the originating faculty in the artistic mind. But there are general rules which it is safest to follow until we receive an inspiration.

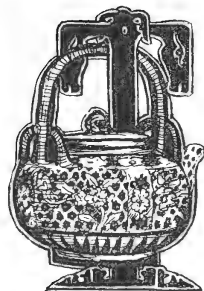




THE FONG HOANG

HISTORIC ORNAMENT—CHINESE

(Continued from August number.)



HERE are five traditional colors: red, blue, yellow, black and white, which are often used symbolically, for though wanting in ideality, the highest form of art, the Chinese are yet not without symbolism. Blue represents the east, red the south, white the west and black the north. The sky is represented by blackish blue, the earth by yellow. Certain forms

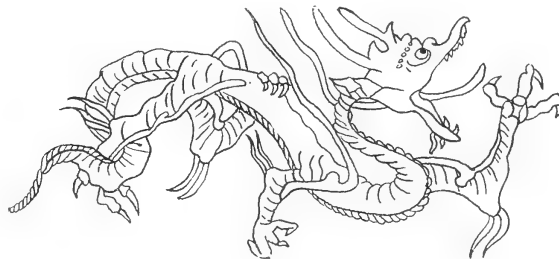
are also symbolical, the circle representing fire, the dragon water, the square the earth, deer the mountains. The dragon has another symbolic meaning. It is used everywhere to represent the protective power, hence it is the emblem of imperial rank. The dragon also represents the *Father* in the Chinese Trinity. The Fong Hoang (the Phoenix), a peculiar bird sometimes represented with the tail of a peacock, is emblematic of the continued rehabilitation of power, thus it indicates the rank of magistrates who dispense the law of the protective (or imperial) power from age to age. The Phoenix, according to tradition, rises from its own ashes every hundred years, thus it is symbolic of the resurrection (the Son in the Chinese Trinity). The other symbolic or sacred animals are the Dog of Fo, and the sacred horse. Other animals are represented in Chinese art and have their own interpretation. Of course, in adapting Chinese forms to modern decoration we have no right to use their symbolism unless it agrees with our own, for unless we are Chinese ourselves there can be no real inwardness of meaning and we want no sham in art.

The Deluge is frequently represented in Chinese art. No. 15 of the August number is a good representation, as well as the picture of the sacred horse in this number. In embroideries the deluge is delineated around the circular edge of a skirt, thus representing the circular horizon. The waves are full of queer objects and especially of the eyes of fishes, which reminds the writer of one of her earliest recurring nightmares arising from seeing this very style of design, when she imagined the floor, the water, and the walls, full of eyes. It may be, in a way, the childish Oriental way of expressing the "all-seeing eye," as you will find it represented in numberless conventional designs.

Porcelain is claimed by the Chinese to have been invented in the year 2,600 B. C. by Hoangi, who was made a God for this benefaction to the human race. As the first porcelain was made for the imperial family, it was distinguished by the color distinctive of that dynasty, and as different colors were used in different dynasties to distinguish

degrees of rank, one can learn by the color of a piece of old Chinese porcelain, its approximate age, at least, in what dynasty it was made, and of what rank its original possessor. The imperial color has been blue, white, green and is now yellow, the color of the Tai Tsing dynasty now reigning.

Modern Chinese consider the ancient pieces of pottery and porcelain of the greatest value artistically. The highest point in art was reached between 1465 and 1487. The decay is attributed to the distribution of labor, one workman painting skies another mountains, another birds, etc., so no piece is entirely conceived and executed by the same artist—naturally it loses artistic value.



THE DRAGON

Application to
Modern
Design

The borders 1 to 5 inclusive are very effective on punch bowls or chop dishes or any piece of pottery where band decorations are desired. Where it is wished to use a narrower border with them, No. 2 in August will go very well with No. 1 in September, No. 14 in August with No. 3 in September, Nos. 7 and 8 in August with No. 4 in September, Nos. 3 to 9 inclusive in August with No. 5 in September. The upper part of No. 2 makes a good narrow design to go with the entire border. The border and center of No. 6 can be used without the balance of the design, which is very intricate but beautiful. No. 7 makes a good chop dish border. No. 8 repeated makes an 8-inch plate border.



THE DOG OF FO

TEA CADDY.—We reproduce the design which was printed in the August number in order to emphasize the meaning of the study of Historic Ornament. Instead of the all-over Chinese design in the body of the caddy we introduce a modern design evolved from that design. A repetition of the design will complete the band around the tea caddy.



THE SACRED HORSE

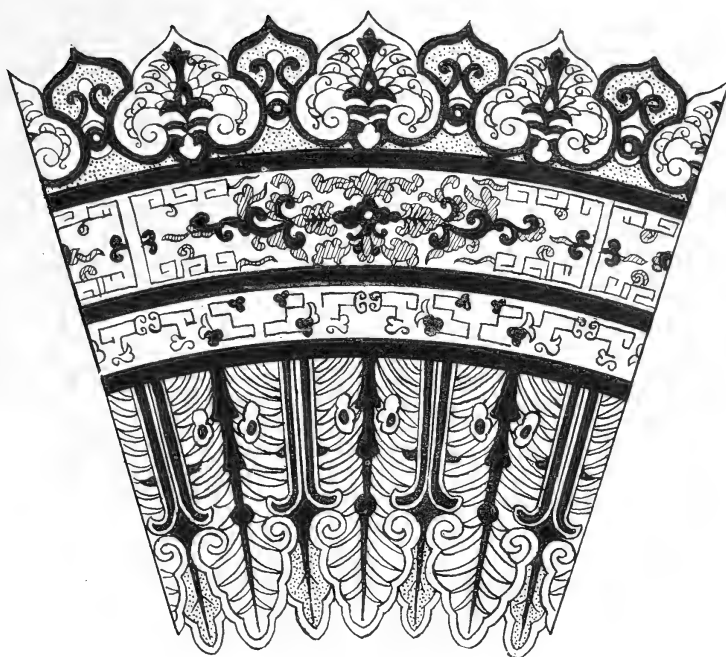
Owen Jones says that "the study of Historic Ornament is for the *progressive development* of the forms of the past." We study the art of different nations and different ages that we may gather, like the bee, the pollen from every flower and



CHRYSANTHEMUMS - F. B. AULICH.

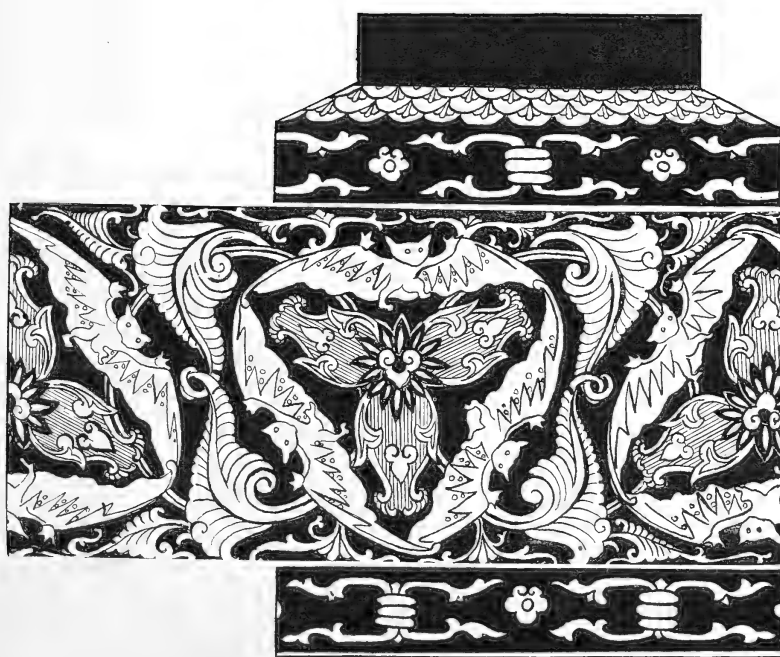
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No. 7

BORDER FOR CHOP DISH

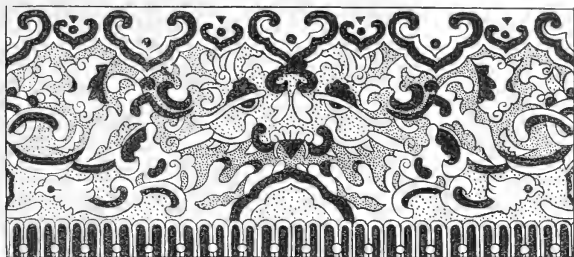


Cover of tea caddy.
Adelaide Alsop-Robinson

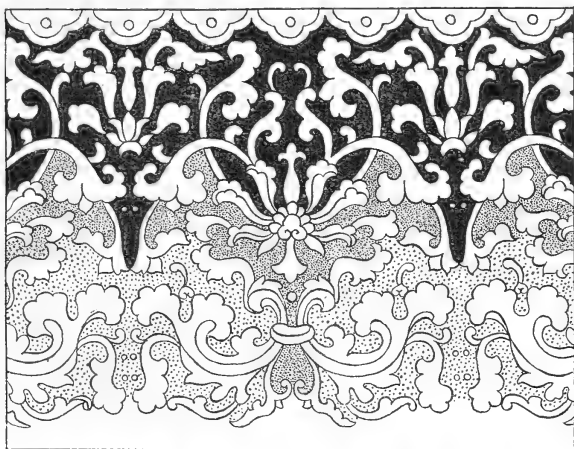


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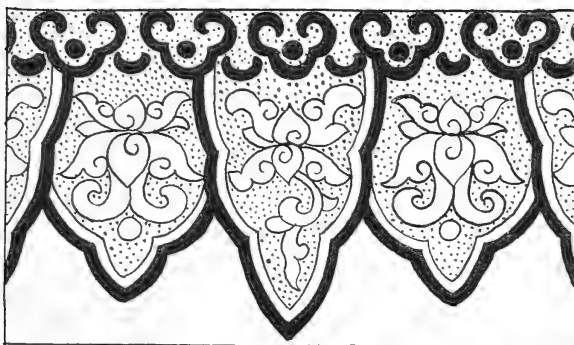
SECTION OF CHINESE PLATE



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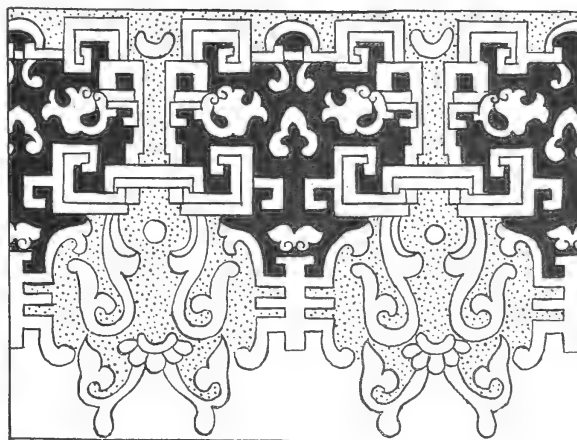
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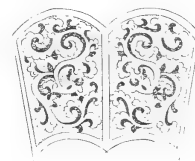
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No. 4



No. 5



No. 8.

make it over into the honey of *this day and people*. We must not get the erroneous idea that the knowledge of ancient forms, used in the ancient way, is the end of our study. It is like the practicing of scales, only in order that we may acquire the technical skill to evolve harmonies of our own. For example: we study Chinese decorative art until we understand thoroughly their wonderful combination and balance of color; we study the forms so that we can learn from them the fascination of conventional representation and can recognize the underlying principles of decoration as they use it, which are also found in the arts of other nations under different aspects. We gather from them all the suggestions we can, then when we are thoroughly imbued with their decorative feeling, we can take any decorative *motif* and evolve from it a design entirely our own and entirely modern, because whatever knowledge we acquire *must* be tintured with the modern feeling unless we are ourselves antediluvian and unprogressive. We repeat with Owen Jones: "The study of Historic Ornament is for the PROGRESSIVE DEVELOPMENT of the forms of the past."



LUSTRES

PEARL GREY

Pearl grey lustre is chiefly useful where a neutral tint is desirable in decorative work. Usually two or three coats improves the color.

COVERING

Covering for gold gives a beautiful iridescence used over bright gold, copper and silver. It is a valuable lustre.

COPPER

Copper, by itself, is a fine rich color, resembling the old-fashioned copper lustre. Used with *covering for gold* over it, the effect is an iridescence, through which the copper still shows. Other colors which look well over copper are both greens, ruby and violet.



A. A. R.
APRÈS
M. B. De Moquelet.

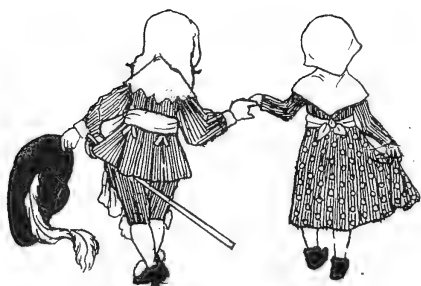


LL of these quaint little figures are from "Chansons de France" by Boutet de Monvel. They illustrate a quaint old song telling how ten little maidens were in a field when the son of the king came by. He saluted each little maiden until he came to "la Dumaine," whom

he chose and kissed and sent the rest away. These are very interesting in lustres on children's dishes. A mug, with the figures going round, and one or two coming up from the base on either side of the handle or arranged in the same way on the pitcher of a bread and milk set, is very effective.

In making a band design, make a line below the feet, one above the head, and another about one-third of the distance from the lowest line. Then for the upper part of background use Blue Gray, representing sky; for the lower part Light Green to represent grass. Use your own fancy in coloring the dresses. Brown makes the best color for flesh, and Black for shoes. The outlining should be done in Black. Follow the directions given elsewhere in this number for treating figures in lustres. The balance of the mug, pitcher, bowl or dish can be tinted with any desired lustre. If you wish a dark effect, use Copper or Steel Blue above or below the band decoration, and let some of the little figures come up against this dark ground. It is not necessary to make the intricate little designs on the dresses, but they are very quaint and interesting. These little figures could be done in ordinary china colors also, using them in a flat and decorative way, without much shading, with the drawing to give the character. The little ones would be delighted to have these funny little children to make them laugh at meal time, and laughing, you know, aids digestion.

FIGURE DECORATIONS FOR CHILDREN'S DISHES





MEDALLION PLATE TREATMENT—ANNA B. LEONARD

THE six medallions and the band connecting them are in gold, edged with raised paste beading. The settings for enamels are also of raised paste dots, which must be very fine and as close together as possible without touching, and they should not be raised very high. When this beading or line of raised dots is dry, run the finger lightly over to see that no sharp points are prominent, as that stamps the amateur worker at once, and the result after firing is anything but agreeable. The work must be smooth, so that there may be nothing unpleasant to the touch, and also to prevent the lint from the linen clinging to the plate when it is being cleansed. The extreme outer edge and the inner band are tinted with a combination of Night Green two-thirds, and Deep Blue Green one-third; then add flux, one-fourth of the whole mixture. Put on the tint so it will be a deep rich turquoise blue, not the pale, washed-out looking tint one sees on the cheap china. The English factories claim that their turquoise blue has reached a greater perfection than that from other factories.

Bear this in mind and try to prove that it can be accomplished on other porcelains. This tint must be fired *very hard* (it cannot be destroyed) and it will bear repeated firings (the writer has a plate that she fires every time the kiln is used and after fifty fires it is still as bright and clear as ever). Of course the Belek must not be fired so hard. Directions have been given for the rose garlands. The best pink to use for the small roses is Carmine 3, for the deep roses use Carmine 3 and Ruby Purple (German) half and half. Make the leaves a tender green for the first firing, using Apple Green and Mixing Yellow, with variations of Brown Green, Deep Red Brown and occasionally some grey leaves. The colors are better pure and clean, and a pointed shader No. 8 (with good point) will give a particularly effective stroke for the small leaves and sharp little stems and accessories.

This plate may be used as a serving plate, or a dessert plate, and it is charming in a cabinet, which makes it acceptable too as a single plate for a gift.



LEAGUE NOTES We are very proud to have the duty of welcoming the members of the Duquesne Ceramic Club and the Indianapolis Associations to our League at the commencement of our year's work.

Officers and addresses of the Duquesne Club, Pittsburg, Pa., are: President, Miss Sophie G. Keenan, 5550 Hays street, E. E.; vice-president, Mrs. Simeon Bissell, Murtland avenue, E. E.; secretary, Miss Myron Boyd, Penn avenue, near Lang, E. E.; treasurer, W. E. Moreland, jr., 4745 Ben Venue avenue, E. E.

Mrs. Mary Alley Neal has been elected to fill the vacancy on the advisory board, caused by the resignation of Mrs. F. Rowell Priestman. The League welcomes the new member and appreciates her ready acceptance of board duties.

Mrs. S. Burritt Hinsdale, Woodbridge, New Jersey, has been chosen chairman of League catalogue committee for Paris exposition.

The vice-president of the Minneapolis Ceramic Club, Miss Helen McIntosh, will assist the catalogue committee in obtaining lists from individual members.

Mrs. John L. Minor, North Platte, Nebraska, writes encouragingly of ceramics in Salt Lake City and other fields. We are glad to have this new member's sympathetic interest.

In separating the League exhibits to be returned from Chicago to owners, from those to be forwarded, mistakes were made which caused considerable anxiety. Miss Butterfield, hostess Public Comfort Building, most generously undertook the supervision of repacking and returning the mis-sent pieces, and now reports all shipped from Omaha in perfect condition. The warmest thanks of the League are given to Miss Butterfield for her work.

A report from one gentleman who has assisted in all of the expositions since '92, says that the china exhibit, Fine Arts Building, Omaha, is much superior to any previously shown. That great interest in it is manifested, and that the value of the National League is being understood.

It is with sincere regret that we record the withdrawal of the Louisville Ceramic Club. This is the first and only break in our ranks since the beginning of this triennial.

The names of the jury for League Paris Exposition work will be published in October KERAMIC STUDIO.

The transportation committee for the east, Miss M. Helen Montfort, chairman, is at work obtaining information for selection of transportation company, and advice for making of contracts.

The seventh annual report of the National League of Mineral Painters has gone to press. These reports will be mailed to officers of clubs, individual members, and colleges conducting ceramic departments.

At the last meeting of the Atlan Club of Chicago the following members were elected to office: Mrs. E. L. Humphrey, president; Mrs. J. E. Zeublin, vice-president; Mrs. F. M. Steele, secretary; Miss Mary H. Phillips, treasurer.

IN THE STUDIOS Miss Anne May Seymour of Utica is probably one of the busiest artists in the State. Her reputation as a ceramic artist extends over a great part of Central and Southern New York, calling her to a dozen or more different towns where she has successful classes.

Mrs. S. V. Culp, after her busy season at the Summer School, Chautauqua, will visit a number of eastern cities, including New York, Boston, Philadelphia, Detroit and Syracuse, before returning to her home in San Francisco. A delightful woman to meet socially, and a thorough artist!

Miss Laura Overly of Pittsburg, Pa., will have classes this month in Portland, Me., and opens her home studio, Oct. 5th.

Miss Jeanne Stewart is seeking inspiration in the Far West. She is at present in California, studying the fauna and flora of that State. Her studio in Chicago will be open early in October.

Mrs. L. Vance Phillips will open a studio in New York City the first of October. The address will be given in the next number of the magazine. She will spend the month of September on the coast of Maine.

Mr. Marshal Fry will, after his season closes at Chautauqua, go to Shinnecock, there to remain until October 1st, after which date he will be back again in his New York studio, 36 West 24th street. A hard worker is he, and a living example of what perseverance in studying direct from nature brings to the artist.

CHAUTAUQUA SUMMER SCHOOL

August the 25th, the Ceramic Art School, under the management of Mrs. Vance Phillips, closed its fourth successful year, with an increased interest and a widening acquaintance. Three teachers were busy during the entire season of seven weeks, and in the mid-season rush were ably assisted by Mrs. Katherine E. Cherry of St. Louis. The entire studio regretted her inability to remain throughout the season to give instructions in the modeling of paste. In this feature of her art work she seems as happily at home as in the broad decorative painting by which she is best known.

The large, well-equipped studio is a delight to all who enroll as students. A Revelation kiln of large size does duty in the studio, and contributes much to a perfectly adjusted arrangement for the rapid completion of work. Instructions in figure and miniature painting were, as usual, given by Mrs. Vance Phillips, who exhibited a number of beautiful pieces completed during her winter on the western coast. Many agree that by far her finest work has been done during the past year. Her home-coming to New York will be hailed with delight in ceramic circles.

Each season Mrs. Vance Phillips has sought to add new features of interest to the Chautauqua School, giving always to the large general classes, at popular prices, some one of the high class teachers, and in addition to arrange for special lessons from one of those teachers who have a national reputation. This year the latter condition has been fulfilled by the presence of Mr. Marshal Fry, Jr., to the delight of all who had the privilege of entering his private classes. Mr. Fry's work this season has been masterful. His glowing color effects, fine drawing, and beautiful compositions, all told, not only of the artist born, but of the artist carefully trained. Mr. Fry, together with some other of our best ceramic artists, stand as examples of the value of an art education given where there was talent, and accepted where there was willing-

ness to work with love and with diligence. Mrs. T. M. Fry accompanied her son and gave instruction in lustres.

Mrs. S. V. Culp of San Francisco sustained in every way the high reputation of the decorative class-room. Her charming treatment of double violets and pansies was enthusiastically received. Not only in the handling of color did Mrs. Culp impress her class, but equally did they appreciate her painstaking explanations of what to avoid, what to do, and how to do it.

This little colony of ceramic artists made up a studio well worth a long trip to enjoy. In no other summer place can such perfect environments be found as are furnished by this unique city of trees, fenced off from all the world, with a little civilization of its own, its people the cream of the intellectual element of America.



IN THE SHOPS

As our colored supplement this number is Chrysanthemums, it will be interesting to know that Colamore is exhibiting in his window a new punch bowl from the Doulton works, decorated in white chrysanthemums, fading into a delightful background of shaded greens, from the blue greens to the fresh warm yellow greens. The flowers are vague and suggestive and seem to melt into the background. Our supplement by Mr. Aulich could be used beautifully for such a decoration, and it will be something different from the much abused grape designs.

Miss Wynne continues to offer bargains before her removal from East 13th street. We noticed some dainty tea plates, bread and butter plates with open work edges, which were marked down. She has some odd spoons that would make attractive sale pieces. It is rather difficult to find decorative bowls of the desired size, so a small bowl and one of these spoons decorated to match, would be suitable for whipped cream or mayonnaise.

At Vantine's there is some interesting underglaze, called the *Intarsio Ware*; it is English and reproduces some old shapes and oriental designs found in the British Museum. The colors are clear and brilliant, the designs being large and bold. It reminds one something of the Rosenberg pottery, only the colors are brighter and the outlines sharper.

The undecorated china seems very attractive and alluring—the shapes are plainer and better. There is a good assortment now of plain vases, plates, chop dishes and trays.

We noticed some plates with the "acid eaten" designs on the rims. These are expensive, but decorate charmingly when one does not care to make the entire design. We will give a design of these later.



A LETTER FROM PARIS

Ann Shaw.

IT is not to be marveled at that the French are so wonderfully gifted in all matters pertaining to art and seem inspired, from infancy almost, to cozen, from their palettes such dainty productions of charming bits of color. The floods of sunshine, the artistic and historically rich environments, the ever joyous caroling of the birds in seemingly countless gardens fill one with the desire to remain on, indefinitely, in an atmosphere so stimulating to an artistic nature. The poetry of life comes to the surface now and again, and the latest strong manifestation of it has, to me, been the study of some

of the beautiful miniatures in this year's Salon. A comparison with the exhibits of other years demands no apology for the current one, larger as it is in number, and many of an excellence well nigh approximating that of the old masters' work. Individual mention would encroach too much upon your columns, but several of the miniatures are, in my judgment, remarkable, and worthy of description. The first to attract and hold one's attention is the portrait of an aged woman, with hair like threads of spun silver and a skin that even with the flight of time has not lost the delicate creamy tones that must have blended so well with the once dark tresses. The handling is superb, the hair being soft and rich, yet the masses of light and shade are well defined, while the gray tones seem wonderfully transparent—the blue and cold ones fading most harmoniously into the warm shadow tones of the skin. The color is slightly loose, but the finish is very careful and the modeling absolutely faithful. The lips are transparent in color—pure carmine, washed lightly with yellow and a touch of cobalt to accentuate the lines and shades and give them firmness. The features are exact in limning, without giving a disagreeable impression, and the eyes, a dark blue gray, have in them a light that will only fade with death, yet the effect of age is portrayed by a slight receding of the eyes' sockets. A touch of Prussian blue (a color so strong that exceedingly careful handling is necessary to prevent it from staining the ivory) is put just at the inner corner of the eye and fades agreeably into the cheek tones. A gray satin gown is grave yet rich in the color that has been washed over color to secure the satiny texture, and a green gray background completes a specimen of modern miniature work that in color and finish rivals any *chef d'oeuvre* handed down from another time. The committee's award of the medal to it is a well deserved honor. Near this hangs another miniature that in subject, color and handling is a most charming example of the modern school. It is a semi-nude torso of a girl reclining among white cushions, her hair falling in a cloud about her face and shoulders and partially covering the rise of her chest and bust. The work is very dainty and high in key, the lightest parts of the skin being the ivory itself, while a touch of white brings out the high lights of the hair; its darkest tones are but little deeper than the lights of the ordinary miniature. The color is perfectly transparent and handled entirely in washes, quite smooth and one over another. Very little carmine is used save a touch in the lips, which are partially open, the depth of tone between them being made with a bit of cobalt blue and vermillion. Some daring and effective blue and yellow tones are used, but broadly and by so experienced a hand that they at once model and color. The chest, throat and bust are symmetry itself. The eyes half-open in a dreamy fashion, and with a few strokes of delicate purplish gray is revealed an expression as of one returning from a journey into the land of reveries. The color fades into the tone of the ivory all about the outer edges. The drawing is strong, composition good, and the whole a most pleasing inspiration, one the committee deemed not only entitled to a medal, but worthy of a permanent place in one of the State galleries.

Were most of the work of the modern school to follow in the wake of this miniature, a portion of the critic's disagreeable duty would be minimized.

PARIS, June 1st, 1899.



The laws of proportion demand balance—symmetry, subordination of details, variety in unity.



LUSTRE VASE DESIGN—ADELAIDE ALSOP-ROBINEAU

TREATMENT OF LUSTRE VASE DESIGN.



THE effect of this vase is as if a Malachite green glass vase were set in a golden holder with stained glass figures in the panels. The base of the vase and background of figures, the raised work and mouth of vase are gold, the shoulders of the vase and the panels running down the side are of Light Green lustre painted on three times, being darker at the top and shading into light in the lowest oval pendant. The little raised buds scattered over the lustre are of Apple Green enamel, made by tinting Aufsetzweis with Apple Green. There are two figures on opposite sides. The colors used are as follows:

Boy—hat, Light Green; feathers, Violet and Yellow; face, Brown; waist, Light Green; sleeves and ruffle below waist, Yellow; legs, Violet and Yellow stripes; shoes, Light Green; shield, Copper with Silver edge; Violet grapes.

If you are sure of your drawing the best way will be to sketch in your figures delicately with India ink, put on your lustres and gold ground, and fire. For the second fire go over your lustres where necessary, put on the raised paste and outline your figure in German or Outlining Black. For third fire touch up lustres where necessary, put on the green enamel figures on the lustre, go over your paste and background with Gold and strengthen any weak spots in your black outlines. If a fourth fire is necessary to touch up again, it will do no harm. Give *hard fires*. If you are afraid of losing your drawing follow the method given in the May number for the Tankard figures.

For the girl's figure, shade head dress, yoke and upper sleeves with Blue Grey, quite delicately used, leaving white china for high lights; ribbon about neck is pink, made of Ruby, thin; light part of dress, Light Green; bands of Ruby. Where the figured pattern comes, put on the figure

with Ruby for first fire, and in the second fire wash the whole dress over with Light Green; flowers of Ruby, thin; leaves, Green; face, hands and feet, Brown. Put on the Brown thin for face and hands, heavier for shoes. The bag is of Ruby and the girdle and ribbons of Pink made of Ruby, thin.

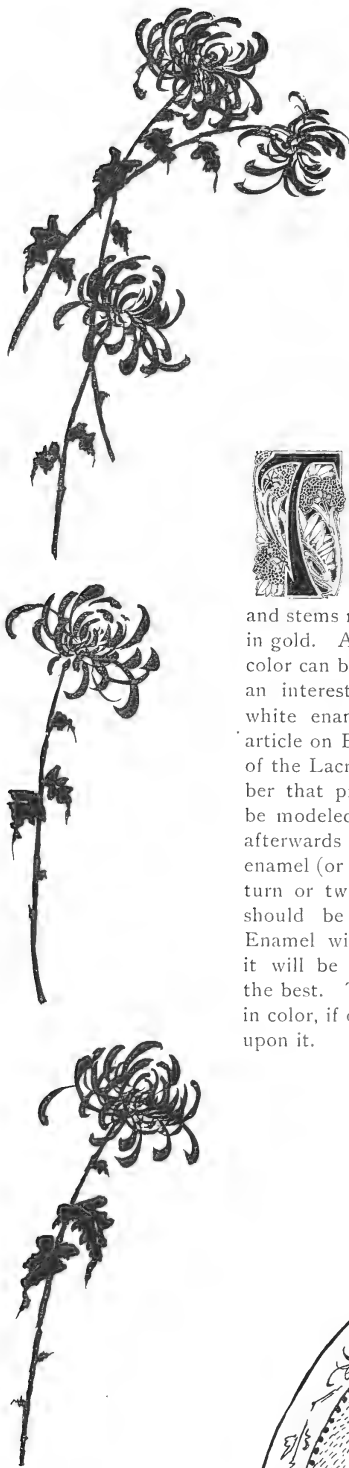
This vase could be treated with China colors in the same way. If the Beleck shape is used, they would be preferable. This vase is in white China as it is more reliable for lustres.



TREATMENT FOR PLATE DESIGN

Emily Peacock

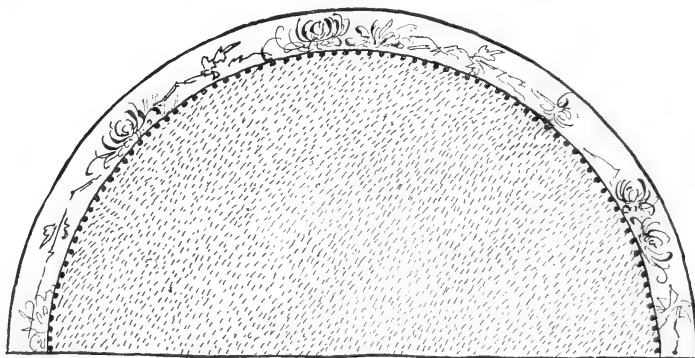
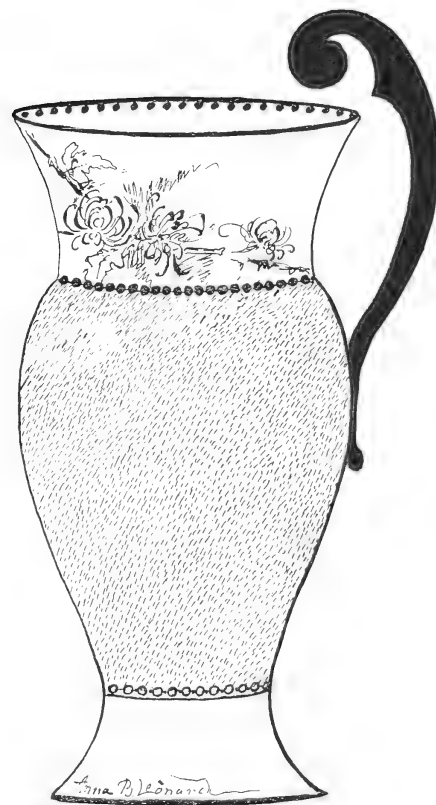
THERE is the greatest need of accuracy in putting on the design for this plate. All lines should be drawn in ink, and for first firing tint carefully from outside edge to inside line with deep Red Brown to a delicate Pink, taking out of long and diamond-shaped panels any color left there. For second firing, outline design in tiny dots of raised paste; also figures around diamond panel. Third firing, draw forget-me-nots, put in in pale tints of enamel making some petals lighter to give the high lights. Use Dresden Aufsetzweis for this modeling. Put in centers with yellow enamel, and paint background delicately with same colors, making it deepest nearest center figure. Go over all paste work with gold, also edge of plate. Fourth firing, go over centers of flowers, if necessary deepen background. Put enamel in center figure and go over gold again. Any small flower can be used in this design, which may be adapted in many ways.

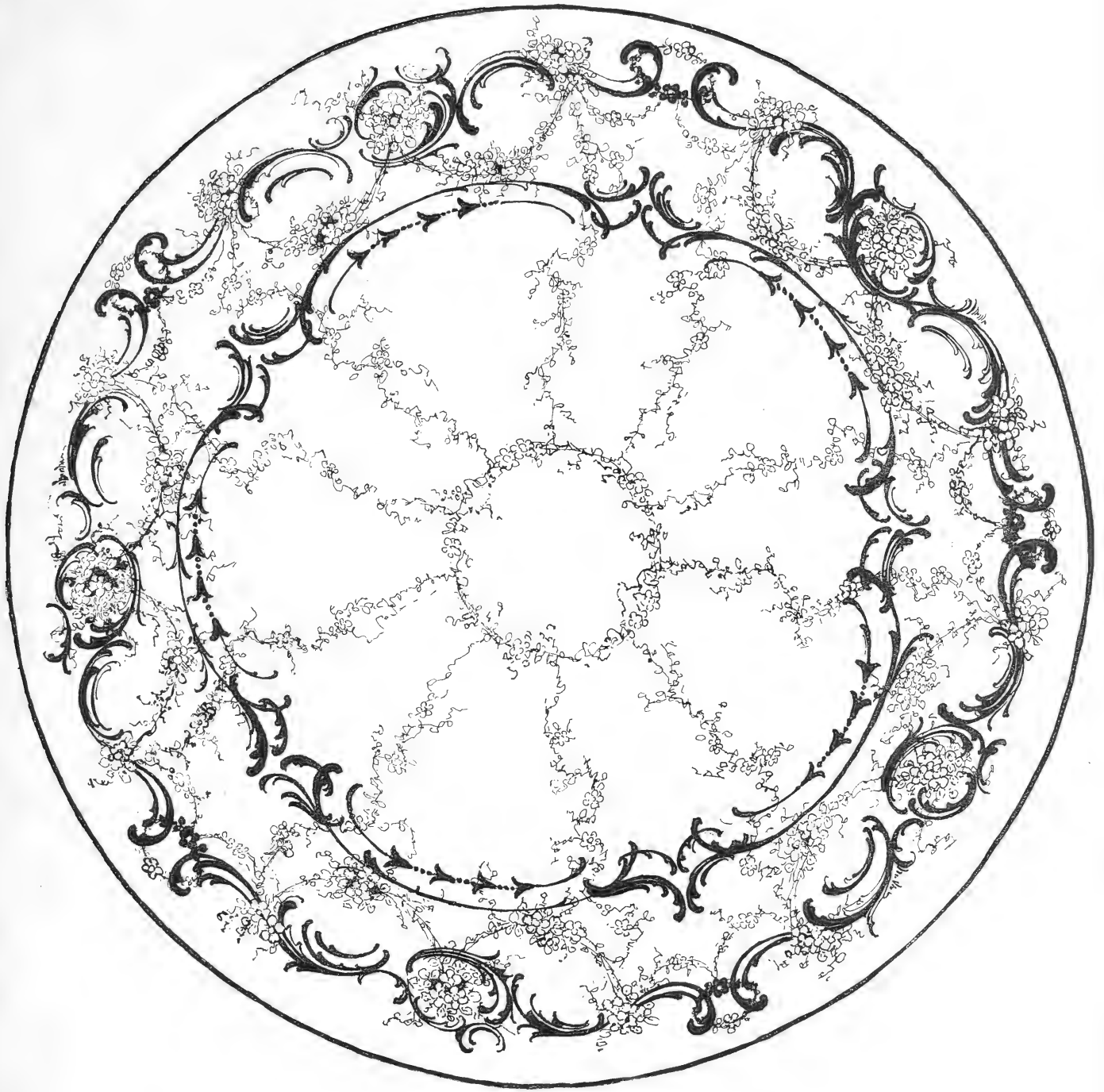


SUGGESTIONS FOR A CUP AND SAUCER



THE body of cup may be tinted any color, but something dark will be preferable if there is much gold used. Use a dark green tint. Have the band on top and bottom gold, with the chrysanthemums, leaves and stems modeled in colored enamels, the handle in gold. After the gold is fired, shadow leaves in color can be painted directly upon it, which gives an interesting effect of colored bronze. Use white enamel that will stand a hard fire (see article on Enamel). It may be colored with any of the Lacroix colors, but if pink is used, remember that pink will fire darker. The flowers can be modeled in the white enamel, fired, and then afterwards painted. In making the petals of enamel (or paste), be sure to give that crisp little turn or twist that the petal has in nature. It should be done in one stroke of the brush. Enamel will fire quite safely over good gold, it will be poor economy to use anything but the best. The design can be carried out simply in color, if one does not care to put more work upon it.





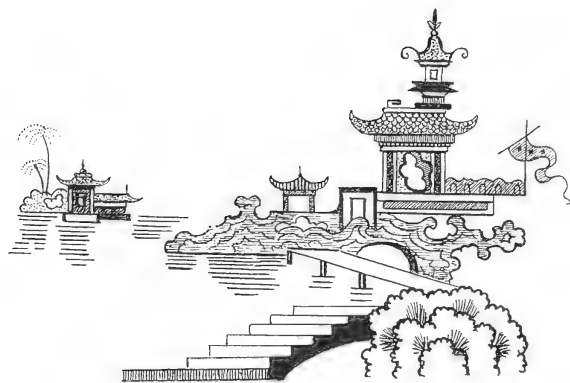
TREATMENT FOR PLATE DESIGN—ELIZABETH MASON

THE outside border of the plate can be in Blue Green, Sevres Green or Rose for Grounds, with the space between the two lines of paste scrolls in Ivory.

The flower sprays are in natural colors, the flowers being

either pink or blue as best harmonize with the colors used in the border.

The shadow leaves and tendrils should be painted in Copenhagen Blue and Gray Greens.



A Chinese Venice.

SOME CHINESE CONVENTIONALIZATIONS

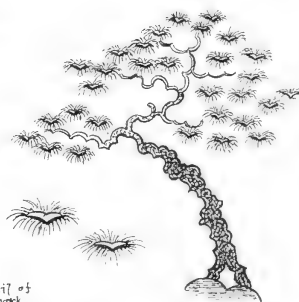
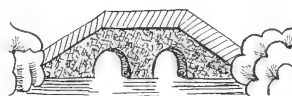
A. G. Marshall.

BEFORE Aubrey Beardsley, was John Chinaman. He, in the distant centuries ago, without any theory as to the mission of decorative art or thought of revolutionizing its practice, hit upon some "ideas," which in late times have been by occidental people the subject of amusement, ridicule, neglect, oblivion, re-discovery, "original invention," enthusiasm, fad. The Chinese decorator looked upon all objects as legitimate material for his craft—all was fish that came into his net, but he did not, like modern decorative gourmands, swallow his fish *au naturel*, whole and unseasoned. With the truest decorative instinct, the innate sense of what would look well and be fitting to the purpose intended, he selected his solid meat, rejecting all superfluous externals and internals, both the scales and fins of naturalism and the soulful insides of sentimental idealism. Without exactly realizing it, he invented *motifs* on which he rung the changes and recurrences as deftly as they go in a Wagner opera. Compared with classical western conventions his decorative verse may not always rhyme, but when its language is understood it is found to have amazingly good sense.

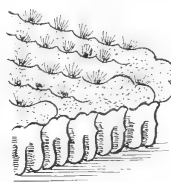
It has long been known that the innocence of perspective and eccentricities of anatomy discernible in Celestial decoration are not the result of childish inability to see or to draw. It was the critics who could neither see what true decoration meant nor draw a correct inference from precious examples. Now the newest school, not alone in decoration, but in pictorial art as well, is deriving its very life from Chinese and Japanese modes of seeing. After several thousands of years this is a sweet revenge for the almond-eyed. Their empire may be going to potsherds, but their ideas have set out to conquer the world.

It has been said that Chinese art, architectural and graphic, has never risen in conception above a dish. Perhaps this is the reason for the superlative perfection of their wonderful dishes, of the secrets of whose fabrication the most miraculous stories were once believed in Europe.

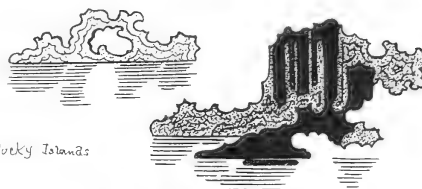
The Chinese pottery painter never fell into the error of copying natural phenomena upon his wares. His instinct taught him too much respect both for nature and for his marvellous enamels to permit the degradation of the one and the ruination of the other in that manner. In his eyes a pot was a pot, a vehicle for liquids, but not for instruction in

Flowering Tree
Dogwood Type.Chinese
Apple tree.Chinese
tree and
Details of Foliage.Detail of
Stonework
in Bridge

Stone Bridge.

Steep Rocky Shore
bearing a lawn.

Flowering Shrub.



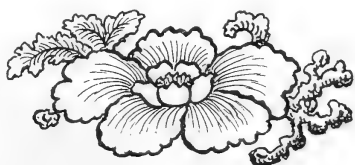
Rocky Island:

Sitting Chinese
LandscapeOverhanging
rock
supporting
vegetation.Rocky Crag
with vegetation.

history (natural or unnatural) or systems of religion. His first thought concerning it was to decorate—his next thought was to *decorate*—and his last and every thought between was always to DECORATE—to enrich his surfaces with forms suggesting natural facts but never with the decorative function sunk in the pictorial. And how fertile his invention—how quaint his conventionalization—how satisfying his adaptation; here a spot where the eye wishes it, but can assign no canonical reason for expecting it; there a plain space or a soothing repeat or diaper where we long for a rest, but from our experience with Renaissance things fear we are not going to get it, Good Chinese decoration has the great distinction that it always entertains and never irritates. We may believe all our days that our Chinese teapot is awfully queer and ugly, but we do enjoy living with it more and more to the end, and then bequeath it by name to our coziest friend.

A little study of Chinese ornament will dispel any notion of inherent ugliness in the "apples" of almond-eyes, and reveal certain beauties resulting from their peculiar angle of vision. The exquisite delicacy of brush work, as well as the glories of color and enamel must be imagined in our hard pen-line illustrations, which further suffer from dissection, being cut from large compositions in order to study them without the distraction of well-known mandarins, dragons and other celestial personages. What delightful impossibility in the architecture; and with what pleasing respectfulness the flowers and fruits all turn their fronts towards the spectator. Observe the ornamental treatment of the detail of stonework from the bridge. Admire the sublime escape from geological classification as well as gravitation on the part of the rocks. And do not forget to approve the biped arrangement by which the trees maintain their position on the decorative *terra firma*. As the opera is an ideal world apart from the actual, so the Chinese decorative landscape is an ideal creation, a dream-world, which is eminently proper. It matters not that we cannot botanize the vegetation, or that the buildings have no other side—fancy is free from the trammels of the sordid actual. Let enjoyment reign supreme over this porcelain dreamland.

Less spiritual than the Japanese, the Chinese decorator seizes the richer elements of rounded curve and square angle, creating with them a complete scheme of suggestive forms, flexible to every requirement. No sacred mountain, no inspired pantheism forever haunts his vision, just the luxurious application of form to space is his business. If the Japanese may be considered "the French of Asia" in subtlety of refinement and taste, the Chinese may be called the Asiatic Dutch, taking an honest and plodding delight in the fair outside of things. And if Japanese art may be credited with a certain feeling for beauty of line analogous to the Greek ideal, then Chinese art, its predecessor, may be compared in its spirit to that of Persia and Assyria in which the decorative element was dominant, and rather to the advantage of the Celestial, for the Assyrian degraded natural forms by reducing them to ornament, while the Chinese evolves his suggestions of nature by the play of a fertile fancy from purely decorative elements.



NATIONAL LEAGUE OF MINERAL PAINTERS

Members of the Council:

It is with genuine pleasure that I see the summer vacation drawing to its close. I sincerely hope that we return entering upon our work with renewed enthusiasm and strengthened resolution to employ every opportunity for progress that the approaching century offers. That the Council has not yet learned its value to the League and the important place that it occupies on its staff of officers is evinced by the small number of plans and propositions presented to the Board of Managers. And because of this, I am making direct appeal to you.

We are entering upon a year that demands clearer concepts of our work than ever before; a year, too, that demands a more serious artistic expression from those who represent the National League of Mineral Painters. Your heartiest co-operation is needed to successfully and artistically meet these demands, especially in our international exhibition.

The League is what the individual clubs make it. It was created from them, and draws its life force from them; and the fact that each council member has a sixteenth controlling interest in the League, should bring to us her active support. Before the present issue of this magazine, the Council will have received the Course of Study for the year. At the last conference of delegates held in Chicago, careful attention was given to various lines of work for 1899-1900. Information elicited showed that only one-half of the clubs had been able to use the subjects for monthly competition according to printed program. Plans for a more universal use of Study Course were discussed. The proposition which seemed to meet with most favor from those present was, that each club should, in its local annual exhibition, make a special exhibit of work drawn from and executed in accordance with the League Course of Study; and that the special exhibits of these clubs be made a feature of our next annual League exhibition. It was decided to make no change in the subjects for original treatment issued last year.

The competitive designs for a government table service will be called for January 1st, 1900. The names of the judges will be published in the preceding November, together with needful instructions for submitting these designs, which must be done in water color, upon sheets not exceeding 14x16. Any part of a table service may be selected, but the decoration must be adapted for, and shown upon, the article chosen. With the decision of the judges will be published the conditions to be observed in applying the approved designs to the china, the subsequent display of the decorated pieces in comparative annual exhibition, and their final disposition. The Board of Managers will be glad of assistance from every council member in making this effort a worthy and acceptable addition to the historical china of the Executive Mansion.

By request of the Board, I have forwarded the new schedules of Circular Letters for each club enrolled August 15th. Considerable time has been expended in obtaining the exact "Roll of Clubs," as the vacation found us with application papers taken out, but not filed. To prepare sixteen schedules so that not one clash may occur, requires considerable time also. The successful carrying out of this entire scheme rests with the Council. If one club fails to follow its schedule at the time laid down, the chain is broken, and the whole a tangle! The circular letter started last year with enthusiasm, but was soon demoralized. Who and where mattered little: the wheels were blocked. The newly enrolled clubs

have the advantages of starting with us at the beginning of the year's work. Before the stress of exhibition labor is upon us, you will be in full swing, ready to do your part, and well acquainted with the League through this exchange of club letters.

The space assigned the League by the United States Commission to the International Exposition is not large, but it is sufficient for a very general representation of our artists; and, if the lines have to be rigidly drawn in the selection of our exhibition, let us remember that not only our national pride, but the material interests of our art and artists demands that our display be distinguished for quality, not quantity. Acting upon Director Hurlburt's advice, application will be made for each exhibitor. In event of awards the advantage is apparent: the individual receives the award. In appearance in the catalogue, the advantage would be, that, whereas application for the National League would, perhaps, occupy two inches in a column, application for members individually would probably occupy pages. The lists of applicants for space should contain full addresses and be in my hands on or before September 15th.

These matters will, I am sure, receive your hearty and prompt attention.

MRS. WORTH OSGOOD,
President National League of Mineral Painters.

TREATMENT FOR CORN-FLOWERS

Mary Chase Perry

THIS quaint flower, long relegated to the old-fashioned garden, has once more regained popularity and the sentiment formerly attached to it. It lends itself very gracefully to all manner of decorative effects, as it is both varied in form and many-hued in color.

The central prominent flowers are creamy white, with pink ones at the right; those underneath the leaves and the mass at the base are blue—deepening into purples as they are lost in the deep background. Treat the arrangement as a whole, letting the color scheme go from light at the top, down to strong tones at the base. In this way the decoration will consist of a color background, with the flowers as accessories, yet holding their own value. For colors use a soft green and grey—White Rose and Copenhagen to model the white flowers, glazing in the second firing with Ivory Yellow and touches of pink and blue as reflected from the colored flowers. Use Rose in the pink flowers with green and yellow toward the centres; for the blue flowers use Deep Blue and Banded Blue, strengthened with Ruby or Roman Purple.

For greens, use Yellow or Moss Green, Brown and Shading Green, keeping the stems crisp and clear. The centres of

the flowers are an interesting study in themselves; the white ones have delicate pinkish stamens while those in the pink flowers are often white or pale green. The blue flowers have purple ones, with perhaps one strongly marked white one. The buds and that part of the calyx which shows in the full flower have a characteristic marking which is too often expressed with the effect of a cross-bar. A few touches on the right side are really all that is necessary to suggest the growth. Paint in the background at the same time as the flowers, so as to keep all in harmony. Make the light tone above of Ivory Yellow and Russian Green, changing into Yellow Brown at the left and Gold Grey at the right; darkening into Copenhagen and Roman Purple at the base. Do not be afraid to let the color go directly into the flowers even if you lose their outlines. A crisp touch or two with a dry brush will bring them back sufficiently and an effect of softness is maintained. The shadowy flowers at the left are to be barely suggested and then are quite lost in the background.

After the whole has received the first painting, let it become fairly dry—in fact so dry that the colors are perfectly set and hard to the touch. Then the tints may be strengthened and softened by dusting on dry color. Often chance effects may be taken advantage of or many delightful surprises may appear. A little experimenting at this stage is both fascinating and irresistible, yet always with an understanding of the general demands of the design. Dust with the same colors with which the wet color was laid on; or if it appears too cold, use Yellow Brown or Pompadour—the latter very sparingly—if it is too warm use blue or Copenhagen. The color scheme may be carried out in a lighter or darker key as one chooses, so long as the correct values are maintained. For the second firing, paint and glaze so as to bring the whole together well, adding more accents in the third fire, should it seem to need it.

Should the design be applied to a vase with a straight neck, chocolate pot or tobacco jar, the semi-conventional band may be used, developing it in gold or raised paste, or with color and jewel effects carried out in the narrow border at the lower edge.

The tiny flowers suggested in the design add a decorative finish and as in the original study from nature they grew near the corn-flowers and were gathered with them, it is quite natural to use them in the same connection. If so, just before firing, the little petals and tiny stems may be taken out with a sharp pointed stick. This must be done very daintily so that the lines will be fine and smooth. At the last firing a touch of enamel may be added to them—yet do not depend upon that finish to preserve the form of the blossom, but rather to accent that which you have already expressed with the brush.

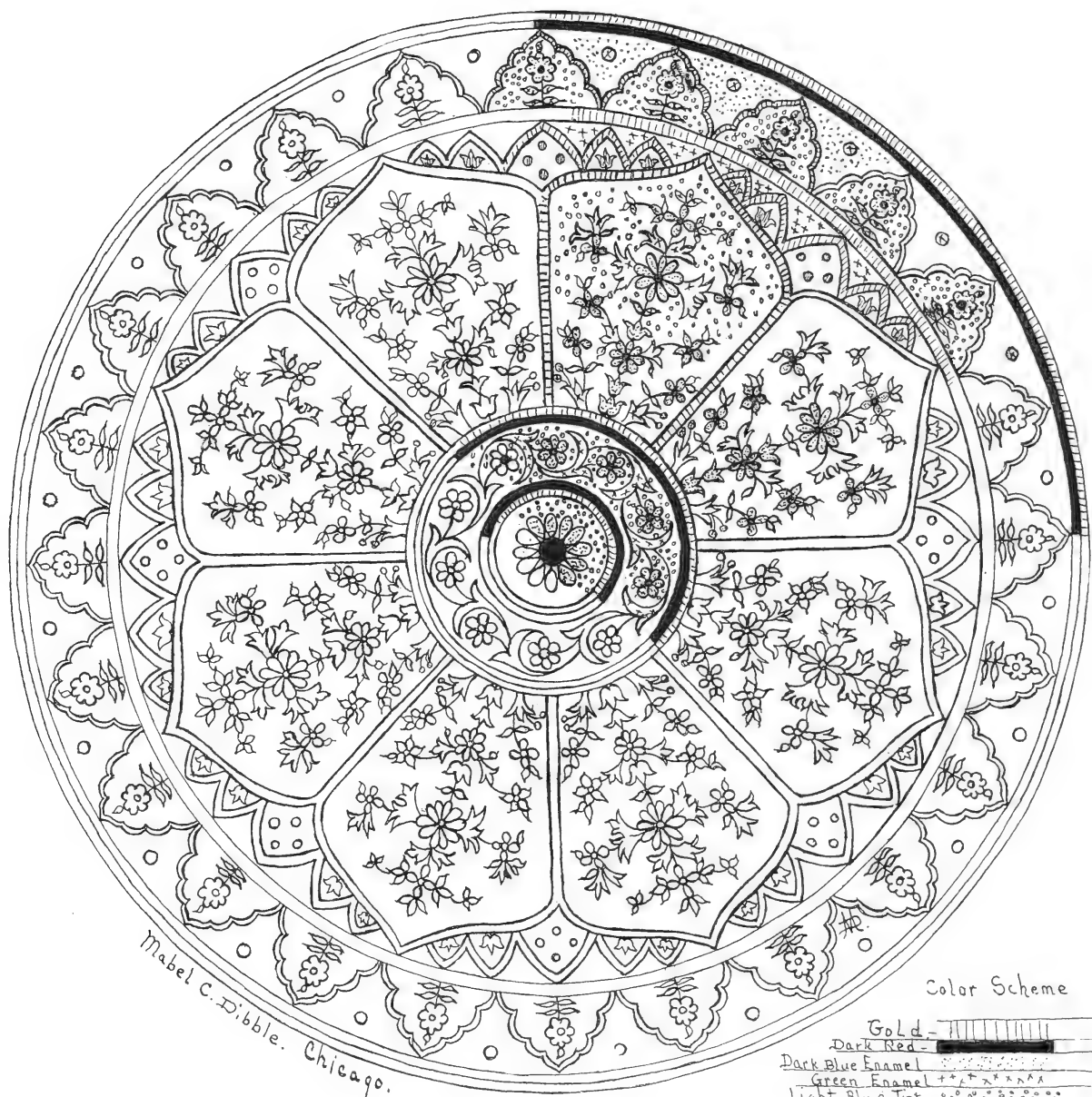


Mary Chase Perry.



Mary Chase Perry.

TREATMENT FOR CORN-FLOWERS—MARY CHASE PERRY.



TREATMENT INDO-PERSIAN DESIGN—MABEL C. DIBBLE

THE dish is about the depth of a soup plate with flat rim or shoulder, which the border design just fills. The shape is made in several sizes, but this is the eight-inch size. The color scheme is given, but to know which colors to lay in for first fire will be a great help to the student. First lay in the pale blue tint—Deep Blue Green with little Apple Green added, using the tinting oil you prefer. I use two parts Balsam of Copaiba to one part Oil of Lavender. The large panels, two center bands, and small panels in border all have background of the pale blue. Wipe the design out carefully,

when thoroughly dry, outline all flowers and leaves with a dark blue line, not too heavily or distinctly, a soft line making the work more artistic. Use Dark Blue with touch of Brunswick Black and Deep Purple in it for the outline, and grind it only with turpentine, no oil. Then fill in the reds—Deep Red Brown and Capucine Red, equal parts, and little oil to make it flow smoothly in the bands. The center of all the flowers and three bands are red. The gold bands are also laid in for the first fire, and a line of gold around each little green circle in the border. The dish is now ready for first fire, and

you will find that the entire design has been preserved, if directions have been followed.

For second fire make the dark blue enamel by adding a trifle of Deep Purple and Brunswick Black to Dark Blue. Use only turpentine, and add one-eighth of Dresden Aufsetzweis (in tubes). Use a long-haired tracer, No. 1 or 2, fill the brush with the enamel, made quite thin with turpentine, and fill in each petal at one stroke: no touching up, or the enamel will look patchy. If the enamel is just right it will flow to the outline and look smooth and dull when dry. For the broader washes of blue in the border, work in the same way, using enamel even thinner, and work rapidly in order that one brush full may melt into the one before, for as turpentine is the only medium used, it dries rapidly. This blue should fire a beautiful dark blue, highly glazed, but only slightly raised from the dish. For the green enamel leaves and background above panels, use Apple Green with a little Silver Yellow added, and

a touch of Chrome Green B, adding one-fourth Aufsetzweis, and turpentine only. Make the smaller leaves a lighter green by using Mixing Yellow instead of Silver. Outline *all* the gold bands and little patterns with a clear fine black line (leaving the gold on edge of dish, of course), made from Brunswick Black with touch of Dark Blue added. Also outline the red bands with the same.

Now all rests with the fires. Do not fire too hot, or too long, and the enamel will never flake off, blister, or do anything but prove a joy forever. A test of these enamel mixtures would be advisable before using them in this design.



A new decoration has been introduced by the Rookwood Pottery. The firm has artists scouring the country in the vicinity of Cincinnati for views, historical and otherwise, to decorate their ware. Some exquisite productions are promised.



TREATMENT OF CUP AND SAUCER

DRAW on your design carefully with India ink. Dust the upper light background with Pearl Grey, the lower portion with Copenhagen Grey. Take a mixture of Dresden Aufsetzweis and best English Enamel, half of each, and model the flowers as you would raised paste. For leaves and stems, mix a very little Copenhagen with your enamel, remembering that it fires darker, and your enamel must be lighter than your ground. Use a little Copenhagen to shade centers of flowers. Or treat the design with lustres: tint the background with steel blue used thin; clean out flowers, leaves and stems. Dry thoroughly in oven, being careful not to dry too much or it will rub off. Now go over stems and leaves with Light

Green. The center flower shade with Orange, the side ones with ruby, and the buds and lower flowers with Rose.

For second fire, go over lower portion of background with Dark Green. Dry. Shade leaves and stems with Light Green. Go over the orange poppy with Yellow, the ruby ones with Orange, and the rose with Orange also. The ruby ones will come out scarlet, and the rose mahogany. Now outline carefully with black.

For the third fire, strengthen any needed shading and go over any weak spots in your outlining.

The handle should be Ruby for first fire, Dark Green for second. No gold.

ENAMEL

OWING to the texture and hard glaze of the china that is generally used for decoration (the French and German) there are many difficulties that prevent perfection of designs carried out in enamel. Perhaps it may be the failures that make their use so fascinating. English potteries have reached a greater perfection in enamels than any other:—there is something in the glaze that seems to hold them and to affiliate with them as one body, so also does the ware from the Ceramic Works at Trenton,—but they have very few shapes suitable for table service (as Mr. Binns told us in our last number), and enamels are particularly attractive on rims of plates. The English ware sometimes fires in our kilns with tiny black spots, so we are limited to the French and German wares. (Oh! for the American!)

In buying enamel from a dealer or a teacher, always inquire if the enamel requires a *hard* or a *light* fire, for it is the firing that makes the difference in the effect.

Aufsetzweis (German relief white) and one-third best English enamel is the safest enamel to use. The *aufsetzweis* comes in tubes or you can buy it at wholesale in the powder, which is much cheaper but requires considerable grinding. Mix the enamel with Dresden thick oil, just enough to change the character of it, but not enough to make a paste of it, thin with lavender and rectified spirits of turpentine. Rub thoroughly until it drops or follows the brush and stays *exactly* as you place it. The enamel should look dull when placed in the kiln. If large surfaces are to be covered with enamel, see that it is not put on thin, for it is apt to chip off in that case. Our article in the August number, on glass, gives excellent directions for paste, which can be applied with success to enamels. Then in Miss Dibble's treatment in this number will be found good suggestions for carrying out designs in enamel in flat designs.



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

Mrs. M. C. A.—Ivory glaze, in the case to which you refer, simply means to tint the center of the plate delicately with ivory yellow, so as to obtain a uniform glaze on the plate, which is decorated in the border. But there is an ivory glaze put up in powder form. This is used dry and brushed over the half dry color of a finished piece of painted decoration with a bit of cotton wool. It blends the colors all together in firing, and gives a fine under-glaze effect, though it is liable to absorb other colors such as iron reds and greens and give a rather monochromatic effect. To make a solid Black ground, dust on the powder color twice. Use best German black. A luminous black effect is made by dusting on red brown the first time, and dark blue for the second fire. For outlining, use outlining black (Brunswick or German black). The expression "flowers were in relief in white and incised under the glaze," means that the piece of pottery had the design incised or cut out before glazing, and some of the flowers put on over the glaze in relief white, or built up on the piece of pottery in relief and the glaze flowed on over all. The peach blow effect can only be obtained under the glaze. We hope to have an article in regard to this in the near future. The nearest effect in over-glaze would be obtained by dusting gold grey over blood red, shading lighter towards top. The effect of peach blow over silver can only be obtained by enameling over metal. The suggestion was given in order that some one might be inspired to experiment on china to get something of the same effect. We hope to have a colored plate in the near future with Dresden roses, by Mrs. Leonard.

Mrs. C. S. S.—We do not expect to give any designs especially adapted to a Louis XIV pudding set, as we have given a number of designs that could be adapted to this pattern of china. We refer you to the plate design by Miss Mason in the May number, plate by Mrs. Robineau in the same number, plate by Mrs. Leonard in June number, plate by Mrs. Cherry in July, and plates by Miss Mason and Mrs. Leonard in this issue.

W. L. D.—The information in regard to the chocolate pot of Mrs. Leonard in July issue can be obtained by writing to any of our advertisers who deal in white china.

Mrs. A. W. D.—The word "*Prosit*" on the tankard design by Mrs. Robineau is an expression used by German students. It is Latin, and the free translation is "Your health." You need not use it on your tankard unless you wish.

A. L. R.—Under-glaze, is painting on the rough china or biscuit before glazing. Over-glaze, is painting on the finished glazed china. Write to any of the teachers who advertise with us, and they would let you know whether they would be willing to instruct by mail. It is an unsatisfactory method at best, and our "Answers to Correspondents" column and the articles "For Beginners" ought to afford you more valuable information than could be obtained that way, at less cost. Ask us for *any* information in regard to china painting, and we will be glad to give you the desired instruction through the magazine.

S. G. D.—We give a good and reliable formula for gold in the next issue (October). Etching on China is done with hydrofluoric acid. It is a very dangerous process, and we do not advise you to try it. The effect hardly pays for the trouble, especially as you can buy from the china dealers pieces already etched, for a very reasonable price. A very similar effect can be obtained by using the following process: Draw your design carefully with India ink. Then dust on to the background, paste for raised gold, in the same manner as color is dusted on grounds. Use the grounding oil thinned about one-half with turpentine. The dusting process has already been described in this magazine. Then model your design in raised paste. After firing and gilding, go over with glass brush, touching up high lights on raised design with agate burnisher. To use the acid, draw your design carefully with India ink. Heat your plate, then pour melted wax over the entire surface and let it dry with a thin coat, as even as possible. Then with a knife and stick clean out the design. Pour the acid into these cleaned spaces and leave till it has eaten deep enough into the glaze. Then wash off thoroughly in running water. Do not get any acid on your hands or you may suffer horribly from the burning. After washing, see that all parts are cut sufficiently deep. If not, go over it again with acid, and wash again. When etched, put the plate in hot water and soda, the wax will melt off and you are ready for gilding. The parts eaten with acid will come out from gilding with a frosted effect, and where the glaze is left will burnish bright. There are other methods, but this is as satisfactory as any. Do not breathe the fumes from the acid, as they are said to form ulcers in the lungs. We would be glad to have you submit designs, and, if available, would be pleased to publish them.

Margaret.—Write to our advertisers for the Meissen powder colors. For the plate design by Mrs. Cherry, the design is traced in India ink, which shows through dusted color, if not put on too heavily. The color is wiped out where the paste is to go on.

Mrs. J. W. D.—Good gold, well put on, and well fired, will neither blister nor burnish off. If gold blisters, it is either because it has too much fat oil or is put on too heavily, usually the latter. If it burnishes off, it is put on too thinly or fired too lightly, or has not enough flux in its composition. If gold blistered and burnished off on the same plate, we would conclude that the gold had been put on very unevenly, too thick in some places, too thin in others. The best way to get an even gold is to put on a medium thin coat, dry in the oven, and put on a second coat. Two thin washes are always more effective than one thick coat. Better still, if you have your own kiln, is to fire after your first thin coat, then put on your second wash and fire again. It takes considerable practice to put on one heavy coat properly so that it will not need retouching. Gold frequently blisters over deep color. Wherefore it is always best to clean out color where gold is to go.

L. A. S.—There is always great danger of moss green turning brownish in firing, especially on Beleck. Royal green is more reliable on white china, but there is the same danger with Beleck. Usually a hard fire is less dangerous in this respect than a light one. Grass green, Sevres, Coalport, and all greens of this order are more or less liable to surprise you in this way, but moss green is the worst. Especially when dusted on or tinted, the painted color seems to work better as a rule. It is neither your fault or that of the kiln. The only way is to avoid those colors when you do not wish to run the risk of their discoloring.

G. E. S.—A good way to cover up the soiled tinting on the border of your plates is to cover the tinted portion with silver lustre. It will come out with a frosted effect, which is very soft and pretty. If you wish to make them elaborate, put on a design in raised paste over the lustre, making a gold design on a frosted silver ground. You can use enamels also with your gold design, which you could not do with burnished silver, the pinks being entirely destroyed in using with silver. Or you could dust a deep color over the tint and put on a design in white enamel, giving a cameo effect.

KERAMIC STUDIO

OCTOBER: MDCCCXCIX Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR OCTOBER, 1899

	PAGE
Editorial Notes,	109
Gold,	<i>Emily F. Peacock,</i> 110
Design for Plate in Thistles (Supplement),	<i>Jeanne M. Stewart,</i> 110
The Application of Ornament,	<i>A. G. Marshall,</i> 111
Historic Ornament—Arabian	<i>Adelaide Alsop-Robineau,</i> 112, 115
Plate Design,	<i>Sara B. Vilas,</i> 114
General Principles of Decorative Art,	116
For Beginners,	116-117
Turkish Design for Stein,	<i>Dorothea Warren,</i> 117
Plate Design in Hawthorn,	<i>Anna B. Leonard,</i> 118
Treatment for Bon-Bon and Cup Design,	<i>A. A. Frazee,</i> 119
Peacock Tankard Design,	<i>Adelaide Alsop-Robineau,</i> 120-121
League Notes—Club News,	122
In the Shops—In the Studios,	123
Design for Lemonade Pitcher—Cherries,	<i>Henrietta Barclay Wright,</i> 124-125
Cupids in Lacroix Colors,	<i>Anna B. Leonard,</i> 125
Plate Design,	<i>Lida S. Mulford,</i> 126
Indian Pipe Treatment,	<i>Anna B. Leonard,</i> 127
Tea Pot Design in Violets,	<i>Anna B. Leonard,</i> 125, 127
American Work in Pottery,	128
Thistle Cup and Saucer,	<i>Adelaide Alsop-Robineau,</i> 129
Answers to Correspondents,	130



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 6

NEW YORK AND SYRACUSE

October 1899

IT is very gratifying to see the decorators returning to their studios, looking and feeling refreshed, and in nearly every instance bringing home sketches of fruit and flower made from nature, which they will utilize in their season's work. This is the only way to introduce originality and individuality in decoration and to stop the slavish imitation of other decorators, who have made successes upon certain lines. There should be a tremendous improvement in this direction, when this same criticism was so generally made at the last League exhibition. There may be many decorators who are not ready to stand alone, but perhaps they have not tried very hard to break away from old ideas, rules and regulations. This is the best time of the year to begin! The New York Society of Ceramic Arts fought to establish a rule that "no work should be exhibited that had been done under a teacher," and when the experiment was tried the members and public acknowledged that it was the greatest step towards improvement that the club had made. The work became individual and extremely interesting from that point alone. Each member now is studying and working upon lines that give her or him the most satisfaction and pleasure, without trying to imitate this one or that one, with results that are far more artistic and interesting.

We have heard of one china shop, and that several times, where decorators were not given a welcome, and this is one of the oldest and most reliable houses in the country. Some one who is only an amateur called the other day and thought she might pass a pleasant half-hour by studying the finer wares that could be seen in this place, which is possible if the clerks are ignorant of the fact that the visitor is a decorator. She meekly stated that she decorated china just for her own amusement, and was interested in it, and would like to see some of their finer plates. But to her utter amazement and mortification she was told that the house did not like to show their wares to decorators, that their importations are exclusive and very expensive, and that the decorator came only to copy or to steal ideas! The visitor then asked if any objection would be made if decorators looked at the wares in the windows. Now we can understand that there may be trying cases when visitors are not always agreeable, and may criticize the work shown, and in that way antagonize the dealers. For instance, we know where one decorator made the remark that she thought some amateurs in this country could do better decorative work than the imported, etc. Naturally, remarks like that will create a little feeling, but when, on the other hand, nothing like that has been said, there is no excuse for discourtesy; we can scarcely believe that the *proprietors* are aware of the several incidents that have been reported to us. At any rate there are many shops where students and artists receive a welcome. Studying the *finer* imported china is the only way it will ever be fully appreciated and sought. Our

teachers and students in turn will impress others, and in that way the cultivated taste and love for beautiful china grows. Dealers can then talk intelligently upon the subject, knowing it to be better understood and appreciated; therefore a greater demand. We constantly urge decorators to study the technique of foreign wares. That alone is sometimes so wonderful that inspiration comes to do better work. But we never recommend *copying* anything nor anybody. Our line of work is to encourage originality and individuality.

✦
Mrs. Alsop-Robineau will make a sheet of Cupids and medallion heads in colors for one of the supplements in the near future. Mrs. Leonard is preparing a color sheet of decorative suggestions, among them some of her dainty Dresden roses.

✦
The peacock design for tankard would make an effective punch bowl design by shortening the tails of the birds.

✦
In this number will be found the first of a series of articles on "The Application of Ornament," by Mr. A. G. Marshall. These will be of the greatest assistance to students. In future papers the principles governing the application of ornament will be explained with the assistance of illustrations and diagrams.

✦
We give below an extract from a letter written by Miss M. Owen of Cincinnati in regard to American glass for decorating. Miss Owen recently took a first premium for the glasses mentioned, at the Elks' Carnival and Fair at Lexington, Kentucky. Her letter is especially interesting, since the subject of American wares for decorators is coming so prominently before us at this moment.

"I hope whoever writes your articles on glass decorating will not make the mistake of making the incorrect statement that you cannot decorate or fire American glass, that you must have Bohemian glass to stand the fire. It is not so at all. I have used both, and used to somewhat fear American glass, but recently I decorated twelve hundred American tumblers and fired nine dozen at a time in a No. 6 Revelation kiln, without a breakage."

✦
We have so many requests for color studies of various subjects that we have come to the conclusion that few understand the great expense of getting out first-class color studies such as we publish, in fact few realize the cost even of the original half-tone illustrations and the cuts which illustrate the KERAMIC STUDIO. We wish to do all in our power to please our subscribers. We have promised six color supplements for the first year, and six color half-tone supplements. We will carry out our promise, but we can not give in a year all the subjects asked for. Anything in black and white that is asked for by a subscriber, we will publish at an early date,

but subjects in color wait their turn. We are but just six months old, we are growing beyond our expectations, yet it will be some time before our subscription list will warrant an issue of a color supplement every month. It all depends upon the subscribers. The more they help us to swell our subscription list, the sooner will come the time when they can have their desires satisfied in this regard.

✦

At the Exposition in Omaha may now be seen a most valuable and interesting exhibition of decorated porcelain and pottery. The larger portion of the exhibit was loaned by the National League of Mineral Painters, from their late annual exhibition in Chicago; the remainder is selected from local artists of Omaha. It is a most unexpected and interesting surprise that greets a visitor upon entering the art galleries, to find many cases of beautiful china, which are well placed. The plates are most pleasingly arranged for a front view in a tall slanting case. The vases and pieces of pottery are well arranged in square standing cases in the center of the various galleries. The entire collection is varied, and well merits the location it has received. All persons represented by their porcelain, should be highly gratified that they have had the privilege of contributing to an exhibition that is so well received in this western city by its many visitors.

✦

Mrs. Nina E. Lumbard, who has a studio in both Fremont and Omaha, Nebraska, will send us an account in detail of the ceramic exhibition at the Exposition in Omaha. She writes as follows:

"Of course we are all glad for our show of ceramics, now in the Fine Arts Building, yet I regret that some have taken advantage of the opening and have placed studio work done under instruction on exhibition, as individual work. It seems too bad, for we should make our work an individual interpretation of *motifs*, and not a hackneyed copy. In the Liberal Arts Building is a 'live' exhibit, under the supervision of Mrs. Wright and Mrs. Morrow, in which they demonstrate the use of kilns and colors. They instruct such as wish it, and make practical the mysteries of interglaze work to the novice. In their department is also a branch of water color work as applicable to ceramics, of which I can say but little, since I am instructor in this line of work. We study natural forms, not from the interpreted work of others, but directly from nature, this being one of my hobbies. In my own studio we have had a good class in the study of design and ceramics, during the summer. The winter promises some good results from this serious line of study, and I take courage that I, at least may help raise a higher, broader standard for our work.

✦ ✦

GOLD

Emily F. Peacock.

To the amateur, the preparing of gold for ceramic decoration seems a great undertaking, but with the proper apparatus, materials and care, this should not be. Then the pleasure and profit derived from using pure gold, more than compensates for time expended. There are two methods generally used. In both, the metal is dissolved in *aqua regia*, and when precipitated is in the form of a light brown powder. By one method the gold is precipitated by *ferros sulphate* (copperas), the other by mercury. The former I prefer, and give as follows:

Take four pennyweights of pure ribbon gold, cut into small pieces, and put in a large measuring glass or porcelain vessel holding not less than a pint, cover with about an ounce

and a half of *aqua regia*, placing over vessel a piece of common glass. Let this stand over night in a large room, or preferably, in the open air. In the morning pour this chloride of gold into two glass vessels, each holding three pints or more, being very careful not to waste a drop, as every grain counts when the precipitate is formed. Then make a solution, taking about a quart of warm water to an ounce of *ferros sulphate*. When thoroughly dissolved, add to the chloride until precipitation begins, clouding the liquid, and the gold in the form of brown powder will begin to fall to the bottom of the vessel. Let this stand four or five hours, or until entirely settled; then pour off the clear liquid from the precipitate, treating it as before, as the gold held in solution may not all have been precipitated; *i. e.*, pour off clear liquid into another vessel, to this must be added more of the prepared solution, until it is cloudy as in the first instance; if it refuses to cloud there is no more gold in solution. Wash the precipitate left in the vessels with warm water, let it stand until settled, pour off, and repeat the process twice. The washing consists of stirring the precipitate with a glass rod a few times in the water. When it has settled for the last time, pour off the water and transfer to a shallow plate that will bear heat; place over this a paper cover, and put in front or over a fire. When quite dry, rub down with a muller, when it is ready for use or to be fluxed. Divide your powder into pennyweights. In this way you will find out how much you have made. All liquid used should be poured through filter paper afterwards, to make sure you do not lose the smallest quantity. When dry this may be burned, and only the grains of gold remain. To make flux, use nitrate of bismuth, twelve parts, to one part of pulverized borax; mixing one part flux to twelve parts of the gold powder. When ready to use, rub down to a proper consistency with fat oil and spirits of turpentine, taking care not to make it too thin. If made as directed, one coat of this gold is sufficient for most purposes.

A couple of glass rods, several pieces of glass for covers, and a large jar to hold solution, besides vessels already mentioned, will be necessary, and each one of these must be washed scrupulously clean before using. Glazed paper is best for wrapping up gold powder, and a small pair of scales will be found very useful.

✦ ✦

DESIGN FOR PLATE IN THISTLES

Jeanne M. Stewart

AFTER sketching design, lay in the background, shading from Ivory Yellow to Blue Green and Shading Green. While the color is still open, wipe out design with clean brush, blending edges in shadow. Lights should be kept clear and white. Wash flowers in simply a mixture of Turquoise Green and light Violet of Gold; leaves of Yellow Green and Blue Green (light) with Olive, Shading and Brown Green in shadows, taking out high lights very sharp and clear; seed pods in Lemon Yellow, Yellow Ochre and Chestnut Brown; shadow leaves in Grey for flowers and Yellow Green.

In second fire, work up design by accenting shadows with same colors as in first painting, adding detail.

For third fire, deepen background with Shading Green or Black Green, bringing color well over edges of design in shadow, blending softly into light tones with silk pad. When color is almost dry and will not rub up, a light dusting of powder color, with pad of cotton will give depth and glaze. A few finishing accents may be added to leaves and flowers.

THE APPLICATION OF ORNAMENT

A. G. Marshall

INTRODUCTORY



SOMETHING more than technical ability, though it be of the very highest order, is required for the accomplishment of successful decoration. The most admirable skill in the handling of processes, joined to the most subtle perception of color and tone, and exquisite perfection of brush work, may fail totally to produce a fine or even good result. The ability to make first-rate pictures may exist, and frequently does exist, quite dissociated from any talent for applied decoration. Yet it is often assumed that the pictorial artist is, of necessity, better equipped as a decorator than the man whose life has been spent in decorative art, but who has never turned out anything to frame and hang up by an independent string. This attitude is responsible for much false decoration, vitiation of taste, and misapplication of pictorial talent to utensils and textiles and furniture. It ought to be apparent that the function of a dish, for example, is utilitarian, and that of a picture is ideal, and that the two functions cannot be fulfilled by the same object. The pictorial is too precious to be sacrificed to utility, and the use of the dish is too important to be destroyed for the sake of supporting pictures which can be much better done by other and specially appropriate materials. Because a landscape or figure or spray of flowers is in itself beautiful, is no surety that it will be beautiful wherever placed. We would not tread a rare flower under foot, or recline against the sky or a fountain, or sit upon angels' faces, or eat pudding and milk from the back of a cat. Why then should we do these things to the realistic pictures of such objects, or paint them where they will be subjected to such treatment? This prohibition need not debar the mineral painter from reproducing in the most realistic manner flesh and fish and bird and beast and fruit and flower and earth and air and fire and water,—only keep such representations out of platters and soup plates and tea cups and slop bowls and off from umbrella stands and jardinières and soap dishes, reserving them for panels and medallions that shall be set apart for purely æsthetic purposes. Remember the everlasting fitness of things.

Unfortunately the taste of a great many persons is still undeveloped, or as it would rather seem, warped from what would be its natural direction had bad examples never been set before their eyes. Such persons delight in shams and incongruities and the lavishing of skill upon the most inconsequential and inappropriate objects. Their table service and linen must be painted and embroidered with flowers and birds and butterflies "so real that you could fairly pick them off," they revel in such delectable *objects d'art* as receivers for hair combings made of porcelain in the shape of a feather fan, curled up and tied with ribbon with a Watteau scene painted on the feathers, and probably would be wafted into the seventh heaven of æsthetic rapture could they possess a Meissonier warrior and a Raphael Holy Family ornamenting the obverse and reverse sides of a coal scuttle with roses and forget-me-nots around the rim and Cupid and Psyche nestling within at the bottom, the handle, perhaps, being a gilt serpent and the spout bearing a fictitious coat-of-arms, unity of design being supposed to be brought in by a straggling inscription setting forth the exciting and novel information that "while I was musing, the fire burned." This may be a shocking indictment, but observation seems to justify it. And yet five

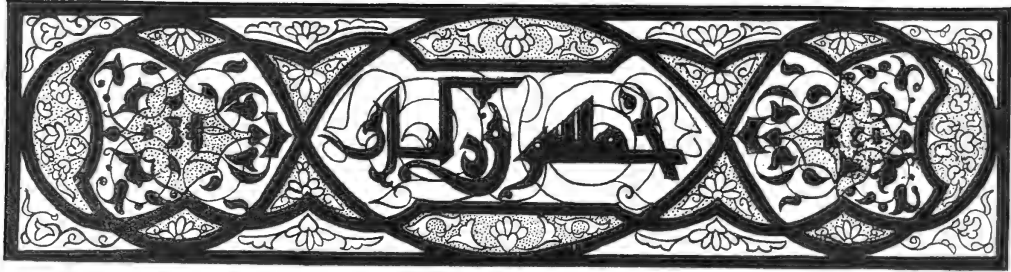
minutes' reflection ought to convince anyone that things are not decorated by haphazard assemblage of designs, nor when the objects represented upon them are desecrated by the association. So, at once and forever, let us eliminate all incongruity and all realistic painting from the field of applied decoration, and instead of striving to make things look like what they are not, endeavor to emphasize and beautify them for what they are, by means of ornament which is appropriate to their use, consistent with the character of their material and adapted to their structure and form.

Good decoration demands that the thing decorated shall not be impaired in utility. This object is certainly not attained when the decoration is so valuable or so delicate and fragile that "Hands off" must be appended for a motto. And right here let us protest, with all the energy of our being against the practice of having things too fine for use and using things too poor to be regarded. This gets one into a rotten-apples way of life, if it does not make for actual hypocrisy. Things of good design cost no more and are infinitely more satisfying than the cheap, flimsy, trashy, "decorated" stuff sold at the bargain counter, which seldom fails before many months to find its proper level, the ash barrel. Utility is impaired when the decoration by its relief or roughness, as about the edge of a drinking cup or on the seat or back of a chair, interferes with the agreeable and convenient use of the article. Again, the decoration may be carved or incised or otherwise applied in a way that shall weaken the object. And æsthetically, utility is absolutely destroyed by ornament which is incongruous, or destructive of the sense of surface or security, as a realistic landscape with space and atmosphere to cut beefsteak on, a majolica toad or lizard to drink milk from, or table legs which appear to be made of flexible ropes. Consistency with the character of the object is upset by false decorations like those just mentioned and by anything applied to it which would suggest that it is not in substance or form or purpose just what it is. Adaptation to structure and form require that the decoration shall not actually or apparently falsify the material, or weaken it, or add needlessly to its strength in any part, shall not disturb its balance or relation of parts, and shall conform to its surface and structural lines. If a proposed decoration is found to be unfit in any of these essentials, it should be rejected without hesitation and something else substituted.

The points involved in the adaptation of designs to decorative purposes seem to be less generally understood than almost anything else in the realm of decorative art. And yet they are of the very first importance, and if more appreciated we might be spared some things, such as over-gilding, making fine porcelain look like clumsy metal work, imitations of baskets and lace in china and metal and solid wood and a thousand other tasteless shams, as well as ornaments stuck on wholly unrelated to the spaces they are supposed to adorn. One of the most frequent and serious faults is over-decoration. This error is most likely to arise from lack of knowledge as to the effective disposition of ornament, no arrangement seeming satisfactory, short of a surfeit of crowded details which may be supposed to reach finality by the uninstructed lavishness of labor, like a case of hopeless disease, where "all has been done that could be done,"—except to cure.

* *
LUSTRES

Chatoyant is a deep rose with a gold lustre. It is easily spotted and must be very carefully treated. Light green makes a very pretty effect over this color.



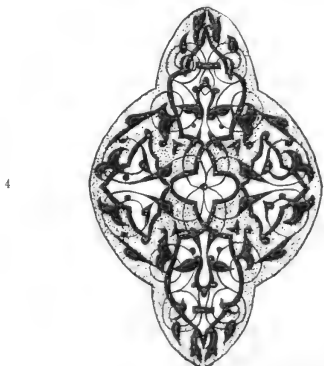
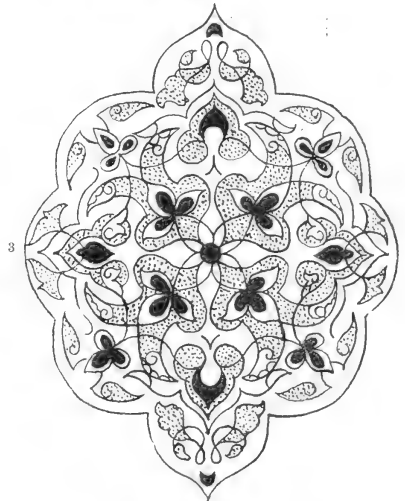
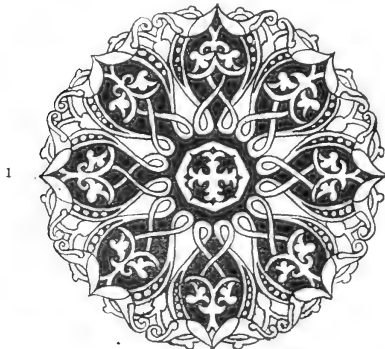
HISTORIC ORNAMENT—ARABIAN



THE Arabians created an original decorative style which furnished primitive types to other Orientals. There is a strong resemblance between the Arabian, Moorish, Turkish, Persian, and Indo Persian decorative art, but each has its distinctive peculiarity by which the pure forms of each can be distinguished from those of the other. With the Moors the distinguishing colors are dark blue, red and gold; their designs are almost entirely made up of geometric patterns, composed of interlacing straight lines and angles, after the style of the "Star of Solomon" or the center of the Arabian rug pattern. Persian art differs from the Arabian in the introduction of flowers and living objects into designs. Turkish art is a mixture of Arabian and Persian, using the shaded color effects which the Arabians borrowed from the Byzantines, and the forms more akin to the Persians. The Indo-Persian elaborates the Persian motives still farther, their backgrounds being completely covered with delicate tracery.

The original architecture of Arabia was Roman or Byzantine. The Mahommedans gradually threw off that influence, formed and perfected a style peculiarly their own. They still retain the peculiar shaded color effects found in Byzantine and Mediæval art, using it sparingly, however. The Arabs are not as perfect as the Moors in distribution of masses or in ornamenting the surface of ornaments. Their guiding instinct is the same, but their execution inferior. There is more monotony but less contrast, their designs being almost entirely on one plane, while the Moor uses several planes, giving the effect of breadth and restful spaces, even while ornamenting still more elaborately. The Arabic constructive feeling shows more grandeur, the Moorish more refinement. The Greek influence can be traced in several designs, especially in the use of two flower-like forms, one turned up, one down, but with the Arabs the flower forms part of the scroll.

The use of flower-forms combined with lineal ornament shows the influence of the Persian. There is a complete absence of living figures, representation of which was strictly forbidden by the Koran. Thus, in the primitive Arabian style, the flower is not to be found, but other forms resembling and directly inspired by nature. Thus conceived and employed, the ornamental forms of the Arabs, being still more conventional than the Greek, are a purely decorative conception and are above and beyond nature. Symbolism, also being forbidden by the Koran, any sentiment to be found in Arabian art is directly expressed in verses from the Koran, the actual words and letters being introduced as part of the ornament. This can be seen in the head and end pieces to this article. Running inscriptions frequently form part of their decorations and produce the happiest effects. This style is so strongly impressed with the Arabic genius that the term Arabesque still applies to the whole style of ornament which other nations have appropriated,

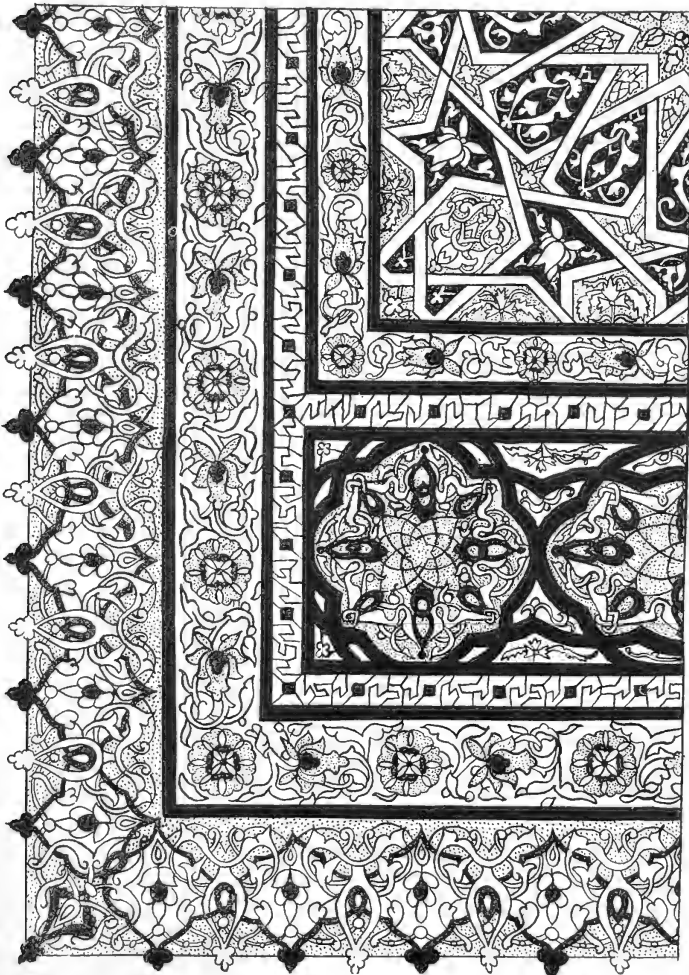
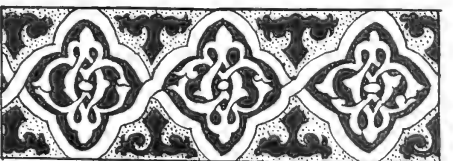
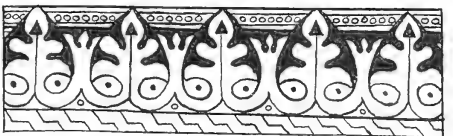
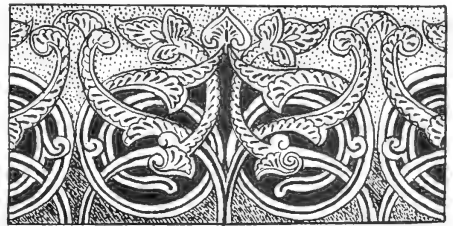
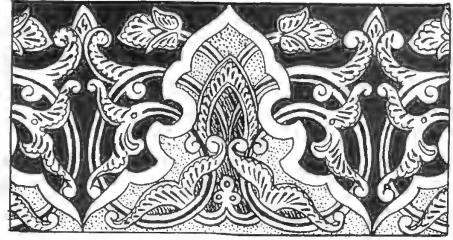




THISTLES—JEANNE M. STEWART
KERAMIC STUDIO PUBLISHING CO.

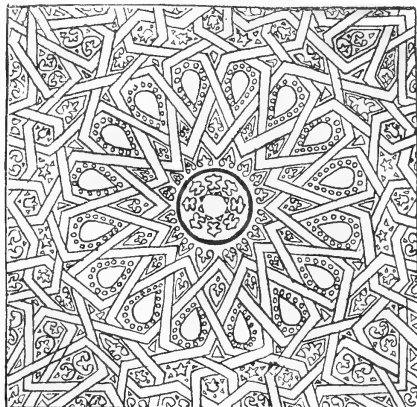
SUPPLEMENT
OCTOBER 1899

while recognizing the origin. Another form of decoration originating with the Arabs is what is termed *rose-work*, Nos. 1, 2, 3 and 4 being examples; also the "Star of Solomon." These are frequently ornamented with words and sentences from the Koran, the background being formed of an interlacing ornament. The design of these roses is formed by the interlacing of curved lines attached to a common center and radiating toward the circumference. There is a continuity of ornament entirely filling the surface, nothing can be taken away without leaving an unseemly void. This imaginative construction is frequently double, formed by two complete systems, which follow each other to an end (see No. 4) without confusion; in which construction the meetings and overlappings produce incidental figures. The intersections and alternations, relieved by color, form the ground, amid the interlacing of foliage. The decoration remains clear and distinct, thanks to the purity and fineness of the lines and the general rule excluding superfluity, also to the principle observed in the construction of roses, *i. e.*, reserving the wider expansions for the extremity of the circumference, leaving the fine work to the central point of the circle. The Arabs are also the inventors of the ingenious design producing a double effect, the silhouette of which has two exteriors, tracing with a single line two opposite figures. This is shown in the first of the column of borders, the white band marking a scallop of one shape from the top, and another from the base. Their upright border patterns are exquisitely



ARABIAN RUG PATTERN.

designed, in which repetitions of patterns side by side produce another or several other patterns. The colors used are dark blue, red, gold, shaded effects of red, blue, green and purple into white used in flower-like ornaments, black, white, green, ochre and olive.



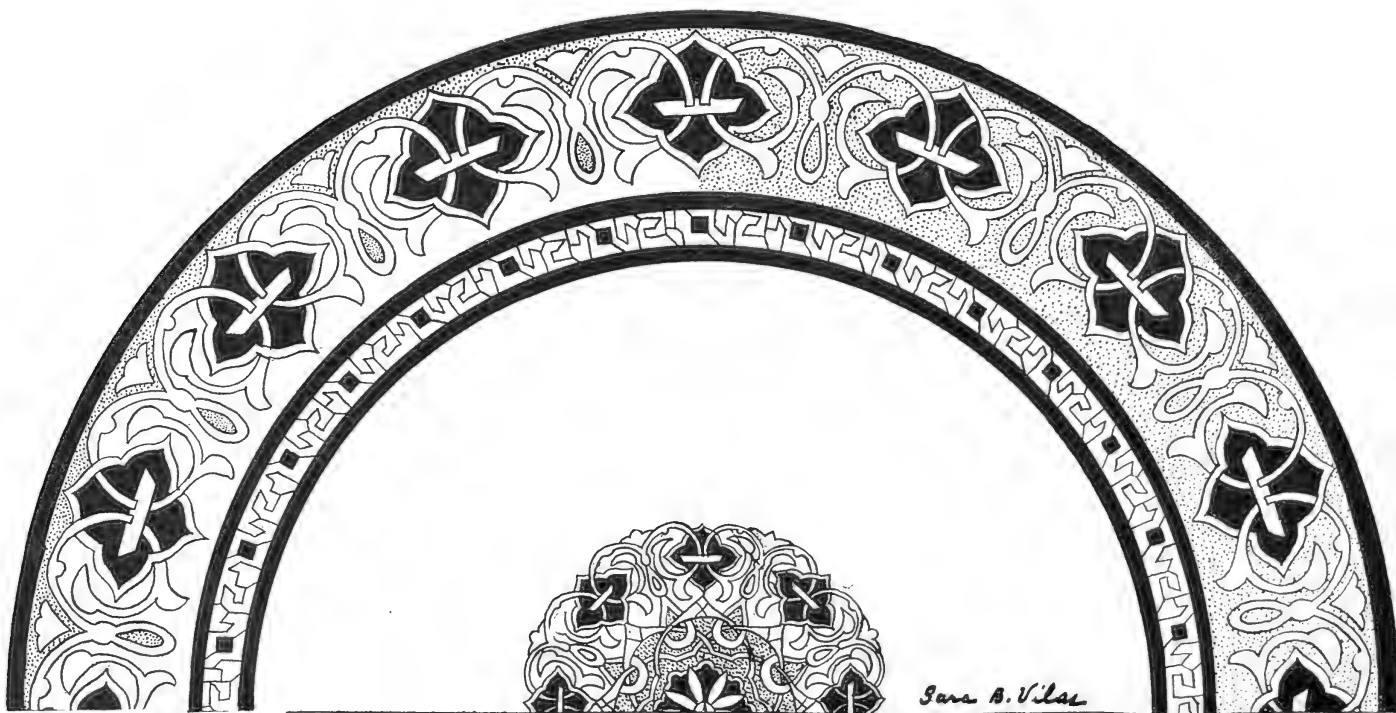
Application to Modern Design The plate design by Miss Vilas shows what can be done by a pupil without any pretension to originality, by simply taking a rose pattern and enlarging the outer design into a border pattern. Those who say that they can not design, should try this simple method to begin, and will soon find themselves making original designs. This designs makes

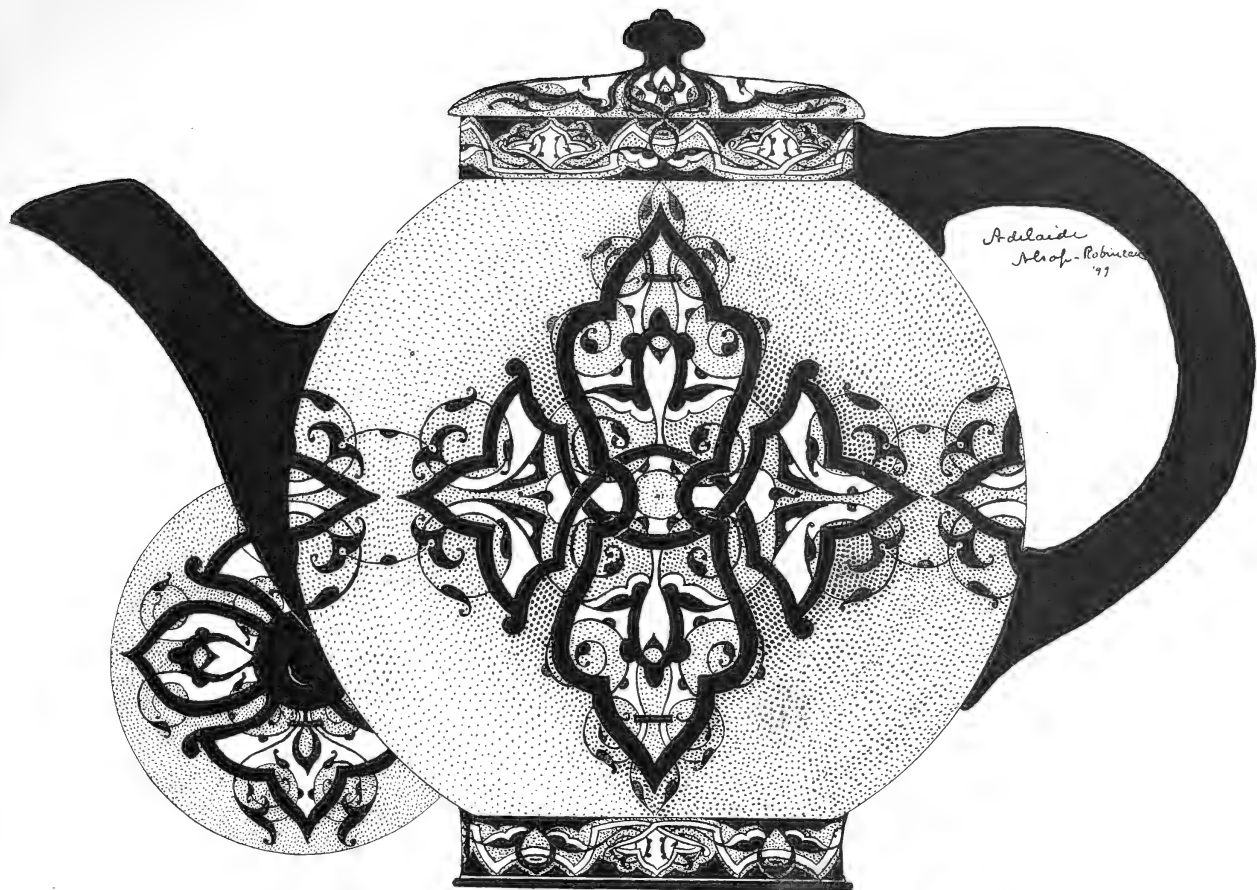
a very rich and refined effect, carried out in gold and enamels with a ground of yellow ochre or pale blue or green, the dark part in dark blue, dark green or red brown.

The teapot design is elaborated from the rose No. 4. The dotted effect in the background is simply to indicate a different color. The tracery should be in flat gold, the wider parts in flat enamels, following the general color scheme given before.

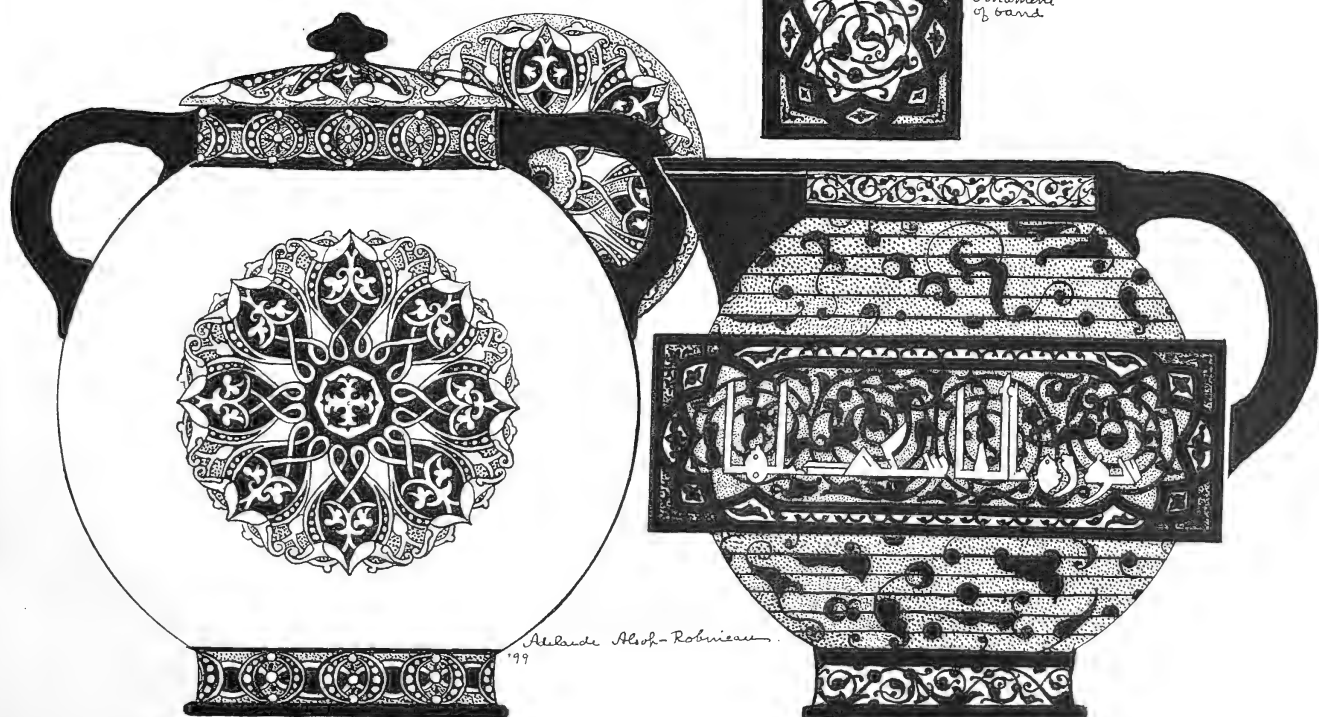
The sugar bowl is made from the rose design No. 1. This could be made with a jewelled effect in turquoise, white and gold. This is not an Arabian treatment, but would make a very effective design.

The creamer is a combination of rose No. 2 and an inscription from the Koran. This would look well in dull blue and white, or dark blue on a ground of yellow ochre covered with gold dots, the inscription in white. Or you can use any other combination of colors that fancy dictates, as long as the colors are those used by the Arabians. The inscription being Arabic, the whole scheme must be in keeping.





Center
ornament
of band



GENERAL PRINCIPLES OF DECORATIVE ART

[From Owen Jones's Grammar of Ornament.]



ALL designs should possess fitness, proportion and harmony, the result of all which is repose.

True beauty results from that repose which the mind feels when the eye, the intellect and the heart are satisfied.

Construction should be decorated, decoration should never be purposely constructed.

Beauty of form is produced by lines growing out, one from the other, in gradual undulations. There should be no excrescences, i. e., nothing could be removed and leave the design equally good or better.

General forms being first cared for, these should be subdivided and ornamented by general lines. The interstices may then be filled in with ornament which may be again subdivided and enriched for closer inspection.

Throughout Decorative Art every assemblage of form should be arranged on certain definite proportions. The whole and each particular member should be a multiple of some simple unit. Those proportions will be most beautiful which are most difficult for the eye to detect. Thus the proportion of 4 to 8 is less beautiful than that of 5 to 8, 3 to 6 less beautiful than 3 to 7, 3 to 9 than 3 to 8, 3 to 4 than 3 to 5.

Harmony of form consists of proper balancing and contrast of the straight, inclined and curved.

Distribution.—Radiation.—Continuity.—In surface decoration all lines should flow from a parent stem, every ornament should be traced to branch or root. (Oriental practice.) All junctions of curved lines with curved or straight should be tangential.

Flowers or other natural forms should not be used as ornaments, but conventional representations founded on natural forms, sufficiently suggestive to convey their image to the mind without destroying the unity of the object they are employed to decorate.

Color is used to assist in developing form and to distinguish objects or parts of objects from each other. It is also used to assist light and shade, helping undulations or form by proper distribution of the several colors. This object is best attained by using primary colors on small surfaces and small quantities of secondary and tertiary colors on larger masses.

Primary colors should be used on upper portions of objects, secondary and tertiary on lower.

Primary colors of equal intensity will harmonize or neutralize each other in the proportion of 3 yellow, 5 red, 8 blue (16 integrally.) Secondaries in the proportion of 8 orange, 13 purple, 11 green (32 integrally.) Tertiaries in the proportion of 19 citrine (orange and green), 21 russet (orange and purple), 24 olive (green and purple), (64 integrally.)

Each secondary being a compound of two primaries is neutralized by remaining primary in same proportion. 8 orange (red and yellow) is balanced by 8 blue; 11 green (blue and yellow) is balanced by 5 red; 13 purple (red and blue) is balanced by 3 yellow.

Each tertiary being a binary compound of two secondaries is neutralized by the remaining secondary. 24 olive (green and purple) is balanced by 8 orange; 21 russet (orange and purple) is balanced by 11 green; 19 citrine (orange and green) is balanced by 13 purple.

This applies to colors used in prismatic intensities, but

each color has a variety of *tones* when mixed with white, or of *shades* when mixed with black. So when a full color is contrasted with another of a lower tone the volume of the latter must be increased.

Each color has a variety of hues obtained by admixture with other colors, in addition to white or black. Thus we have on one side orange yellow, on the other lemon yellow, scarlet red and crimson red, and of each every variety of tone and shade. When a primary tinged with another is contrasted with a secondary, the secondary must have a hue of the third primary.

In using primary colors on moulded surfaces, use blue which retires on concave, yellow which advances on convex, red which is intermediate on under side, separating colors by white on the vertical plane. When proportions required cannot be obtained, we may procure balance by changing colors. If surface should give too much yellow, make red more crimson, and blue more purple (i. e., take yellow out.) If too blue, make yellow more orange and red more scarlet. Various colors should be so blended that the objects colored, when viewed at a distance, should present a neutralized bloom.

No composition can ever be perfect without the three primary colors either in natural state or combination.

If two tones of the same color are juxtaposed, the light tone will seem lighter, the dark tone darker.

If two different colors are juxtaposed, there is a double modification; the light color seems lighter, the dark color darker, and each color is tinged with the complementary color of the other.

Colors on white grounds appear darker, on dark grounds lighter.

Black grounds suffer when opposed to colors which give a luminous complementary.

Colors should never be allowed to impinge on each other. Ornaments in color on a ground of contrasting color should be separated by an edge of lighter color. Ornaments in color on gold ground should be separated by an edge of darker color. Gold ornaments on colored ground should be separated by a black edge. Ornaments of any color may be separated from ground of any color by edges of white, black or gold. Ornaments in color or gold may be used on white or black grounds without outline or edge. Self tints (tones or shades of same color) may be used light on dark without outline, but dark on light should have a still darker outline.

Imitation of wood, marble, metals, jewels, &c., is only allowable when the use of the real article would not have been inconsistent.

Principles discoverable in the works of the past belong to us, not so the results. IT IS TAKING THE END FOR THE MEANS.

FOR BEGINNERS

YOU will find that only a few brushes will be necessary. Camels hair brushes (pointed shaders) Nos 3 and 5, two square shaders Nos. 5 and 8, and a sable rigger No. 0 for enamel and paste with medium length hairs. It is better to choose a sable brush for paste and enamel. It will be stronger, having a certain amount of spring to it, when used in modelling. See that your brushes are put away *clean*. Shake them in turpentine, or a little lavender, and then thoroughly dry them. Alcohol is good, too, for cleansing brushes, or for removing stray spots of color that may be on your china, and that should be wiped off before firing. If one gets into the habit of looking after all these details, many blemishes may

be avoided and work will progress more rapidly and easily.

Covered palettes are the greatest convenience and labor-saving contrivances, as colors will keep fresh for a week or two. This is also economy! The chief thing is, that the palette is protected from *dust*, the arch-enemy of the china decorator.

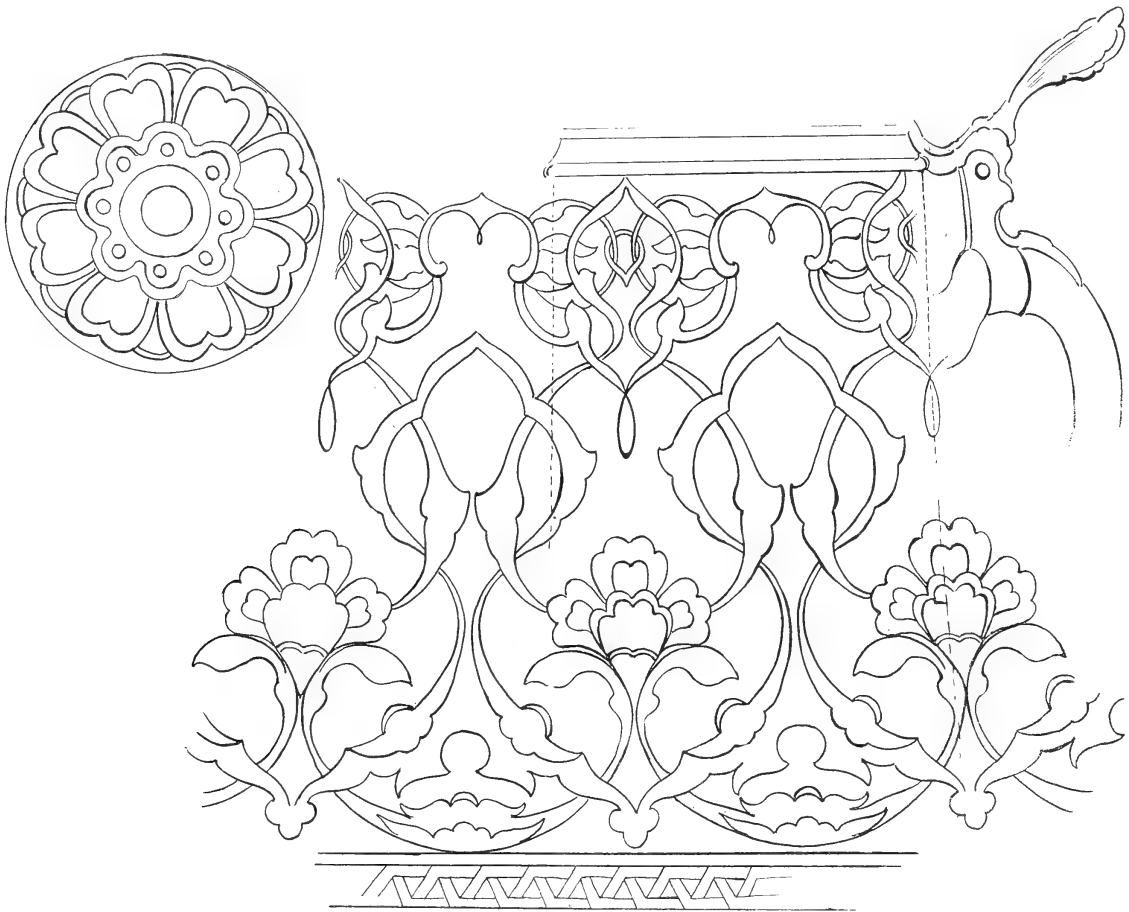
Arrange the colors, beginning with the pinks and reds, around the edge of the palette, leaving the center *clean*, for mixing the variations of shades while painting. This space will, after a morning's work, be muddy with the different colors rolled from the brush; therefore, when through with the palette, clean off the muddy color, so that your palette may be ready for use when needed. It takes away one's inspiration to try to paint with poor brushes and hard colors, besides interfering materially with the freedom of touch.

The simple teapot design of violets, in this number, will be helpful to one beginning the decoration of china. It may

be treated in various ways. It is not necessary to make decorations elaborate in order to be beautiful. It is more often the simple things that are most satisfactory, but they must be *correct*.

If possible, own your own kiln. In no other way can you so quickly understand the chemistry of colors, glazes and texture of the china. You can plan your work better, and fire accordingly. There is nothing difficult about firing, and until you own a kiln you will never quite feel the entire fascination of china decoration. After you have learned to manipulate a kiln, you can lessen your expenses by firing for others; but never fire with the idea of making as much money as possible out of each firing, and crowding in china where it does not belong. That is fatal! Study each piece, and if you have not the proper place for it in the kiln, *leave it out*. We will give complete directions for firing later.

Always read our answers to correspondents.



TURKISH DESIGN FOR STEIN—DOROTHEA WARREN

FOR the background use Dark Blue, a touch of Deep Purple and Brunswick Black with one-fourth Aufsetzweis. This ground should be laid in as you would lay a heavy wash in water color. Use plenty of turpentine, put it on quickly and leave it alone. The predominating colors should be Blue, Tan and Pink. A little Green and White can be introduced in the small parts of the design.

For the tan enamel use Yellow Ochre, Silver Yellow and

Brunswick Black, with one-fourth Aufsetzweis. For the pink use Hancock's Carmine with a mixture of two-thirds Aufsetzweis and one-third Hancock's hard White Enamel. Use two tones of pink. For the green enamel use Chrome Green, Apple Green and Silver Yellow, with two-thirds Aufsetzweis.

Keep the little border at the base of Stein in Blue, Tan and Pink. Outline the design in outlining Black.

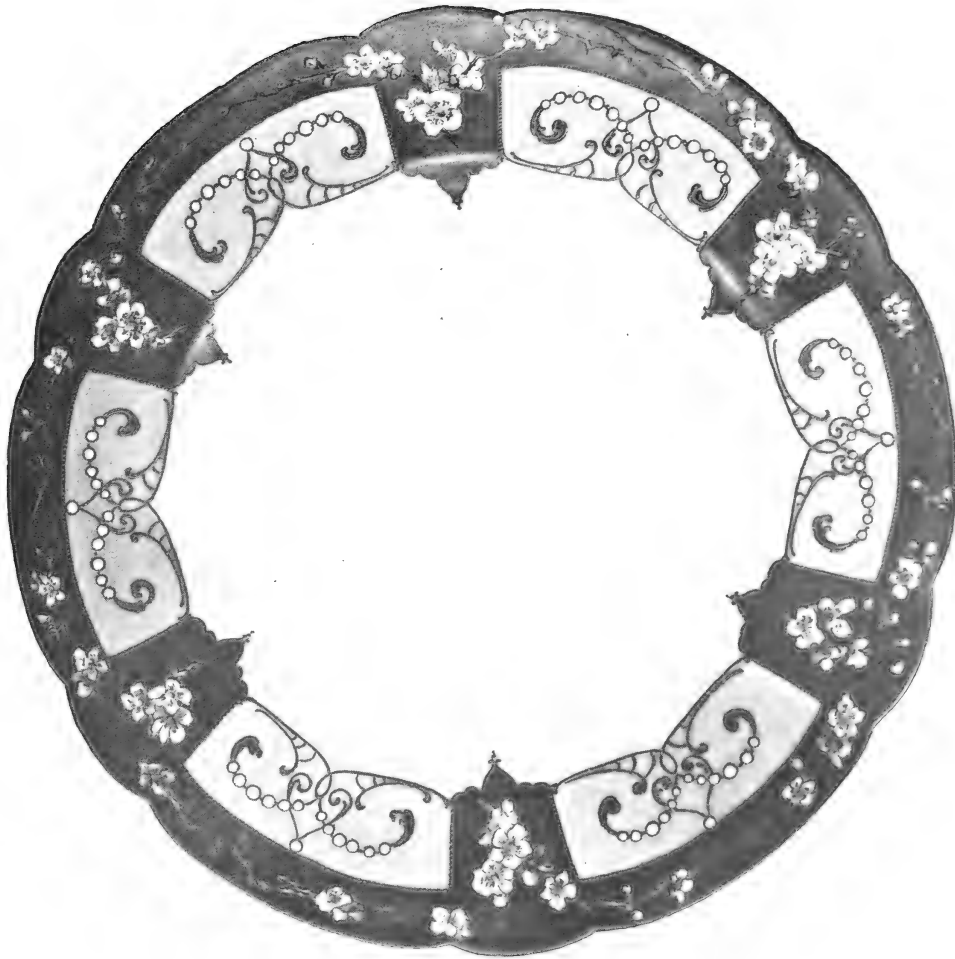


PLATE DESIGN IN HAWTHORN

DRAW the design accurately in India ink. Tint the wide spaces with Rose Pompadour (Lacroix), put on solidly (thin tints in this color are ugly). Wipe off the color carefully, which may have gone beyond the proper places.

Paint the blossoms in flat washes, some in Rose Pompadour (Lacroix), adding a little (German) Ruby Purple for the darker ones, and leaving a few nearly white. The stems are painted in Moss Green and Brown Green (Lacroix). The centres are light washes of the Greens, with touches of Yellow Brown (German).

There is not much shading, only sharp lights and shades here and there, but the washes must be transparently clear and quickly done, leaving the *character* of the design to the outline of Ruby Purple (German), which is made after the gold is put on, and which surrounds each blossom, bud, leaf and stem. Do not make each petal perfectly round like bul-

lets, but vary the edges with sharp little angles and turns. The stems are thorny and have abrupt angles.

There is a beading of raised gold dots all around the color, where the gold and color come together.

The first wash of gold is put on after the blossoms are painted, this should be done neatly; great care being shown in preserving the proper outline and character of the design.

The enamels are White; they should be used for the last firing. It is better to put two *thin* washes of gold on large surfaces than to try to get an even wash in one firing, where it is bound to be thick in some places and thin in others.

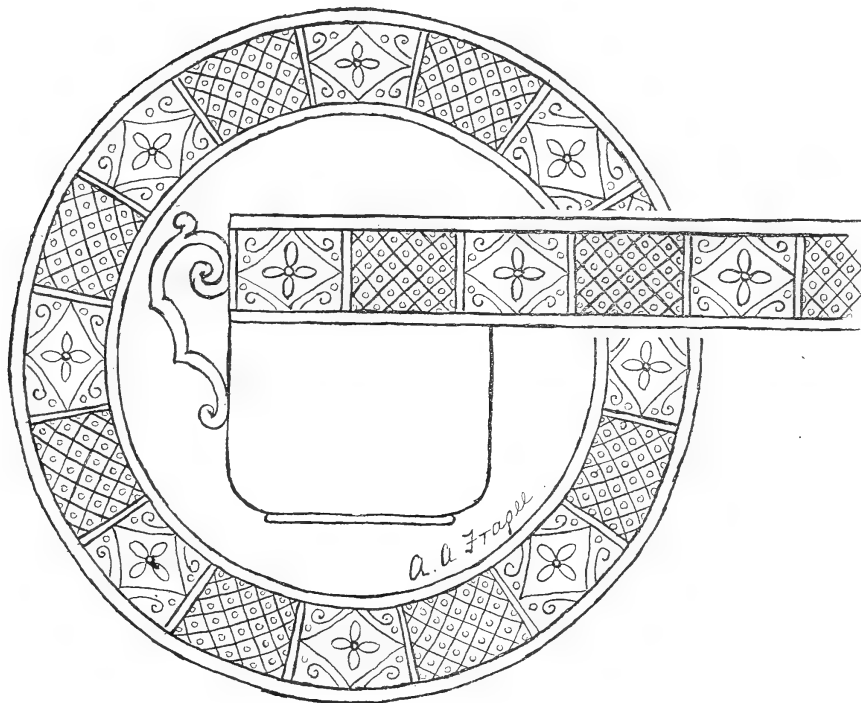
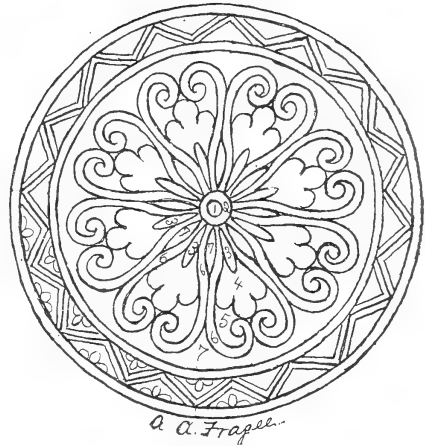
This suggestion of flowers being inlaid in the gold can be carried out in any other color, for instance Violets, with a tint of the Copenhagen Blue dusted on. (Any of the colors of that name advertised with us we conscientiously recommend).

TREATMENT FOR BON-BON

A. A. Frazee

CENTRE numbering 1, Yellow enamel (Silver Yellow, mixing yellow $\frac{2}{3}$ Aufsetzweis, $\frac{1}{3}$ Hancock's Hard White Enamel); 2, band around centre, Gold; 3, Yellow Enamel; 4, Red (Deep Red Brown Capucine little Flux; 5, Dead-leaf Brown (Yellow Ochre, Silver Yellow, Brown 4 and little Black); 6, Green Enamel (Apple Green, Chrome Green, Silver Yellow, little Black, $\frac{1}{3}$ Aufsetzweis); 7, which is the background to design, and should also be on base of bon-bon, Satsuma tint (Silver Yellow, Yellow Ochre, Brown 4, little Black,) laid lighter in value than the Dead-leaf Brown.

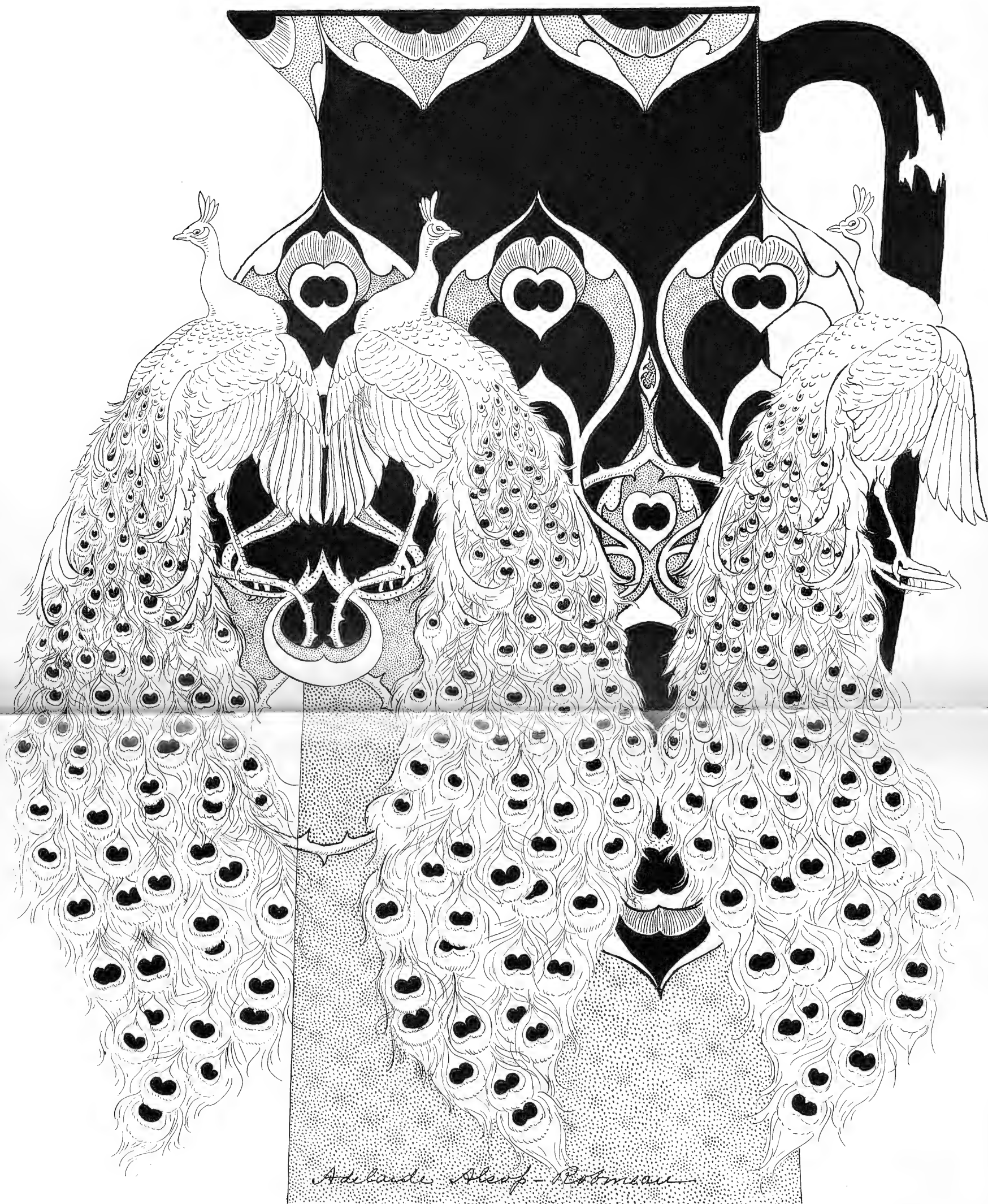
Bands to border, Gold. Bands crossing border, Green enamel. Flower in border, Red. Background back of flower, Satsuma tint. All design outline in Black (Outlining Black, little Dark Blue).



CUP DESIGN—A. A. FRAZEE

ORNAMENT in square, Green Enamel (Apple Green, Silver Yellow, one-third Aufsetzweis), square filled in with Red (Capucine Red, Orange Red, little Flux). Scrolls, Gold. Dots, Green Enamel, outlined in Gold. Cross-bars to diaper panel, Gold. Dots in diaper, Green Enamel, outlined in Gold.

Outer band, and bands dividing panels, Red (Capucine Red, Orange Red, little Flux), or if deeper color is preferred (Capucine Red and deep Red Brown with little Flux). Lower line next to design, Red. Last line, Gold. Handle, Red.



PEACOCK TANKARD DESIGN

THIS design is to be carried out with an oriental effect. The base is a Turquoise Blue or Apple Green, the background of the design beginning at the top with a dark rich blue, gradually taking a brighter tone toward the base of design, but keeping dark throughout. The design is carried out in raised and flat gold and white enamel, the "eyes" of the design being treated with enamels to give the color effect of the peacock feathers. The peacocks themselves should be laid in at first with lustres, Brown, Green and Orange, with Blue Grey thin on head and breast. For the second fire shade the tail and body with the same colors, touch the "eyes" with enamels and indicate the drawing of the feathers with flat gold.

The "eyes" should be Dark Blue with a touch of Black, Apple Green next,

then Orange Yellow shading into Yellow Brown, the rest of the feathers being brownish green. Another treatment for the background is to use bronzes, shading into a base of light yellowish brown, or a tint composed of Yellow Ochre with a touch of Red Brown. Lay the entire conventional design in with flat enamels, back, white, dark green, tan, with the eyes as directed before, outline with gold or color. Yellow Ochre and Iron Reds will fire out of Aufsetzweis, so it is best where a tan or red shade is desired, to cover the space with white enamel for the first fire and paint over the enamel with ochre or red in the second fire.

Oil of Lavender will be found easier to use than turpentine for flat enamel washes.



LEAGUE NOTES

There was an all-day session of the Advisory Board, September 15th, at Mrs. Leonard's studio, 28 East 23d street. With assistance of the Council, the Board undertook to crystallize plans for proper transportation, installation and care of the League's exhibit for Paris Exposition. As evidence of League's intentions, and for the final closing of its contract for space, the contracts of members wishing to exhibit should be made out and returned to the United States Commission as soon as possible. Of this all clubs have been notified.

The Catalogue committee are ready for the addresses and lists of exhibitors. A late revision of the catalogue will be made, in order to admit of changes in lists.

While there was a little confusion in returning the china from Chicago, owing to the sending of a part of the exhibition to Omaha, the executive is fully determined that the same mistake shall not occur again, and so far as the Board and Council are able, the whole business of transportation will be regulated on such rigidly drawn lines that mistakes will be impossible.

The selection of work will be made in November and December, to suit the convenience of both judges and exhibitors. The shipment will be early in January.

The invitation extended by the chairman of the Art Committee of the Local Board of the Biennial Conference G. F. W. C., to the League, to exhibit at the Conference to be held in Milwaukee, June, 1900, will receive careful consideration. The advice of the Council will be heard, and decision made, so as to not further hamper the movements of the Art Committee.

Schedule for the circular letters to be written and received in September:

New York receives letter from Boston.
 Detroit receives letter from Wisconsin.
 Bridgeport writes to Denver.
 Brooklyn writes to San Francisco.
 Wisconsin writes to Detroit.
 Providence writes to Indianapolis.
 Columbus writes to Washington.
 Indianapolis receives letter from Providence.
 Chicago writes to Duquesne.
 Denver receives letter from Bridgeport.
 Boston writes to New York.
 San Francisco receives letter from Brooklyn.
 Washington receives letter from Columbus.

The entire success of this circular letter scheme lies with the different clubs. By promptly carrying out the schedule, a perfect system of monthly correspondence is carried on between the clubs. The first omission will break the chain and demoralize the whole system.

The committee to decide upon the pieces to be taken to the Paris Exposition of 1900 for the National League exhibit from the East has been formed; also that of the middle

West. The whole committee will be formed from non-members of the League, and the names submitted to the Commissioners for approval. To form the entire committee so that no travelling expenses shall be connected with this work, will require the co-operation of the Council.

When the competitive designs for government service are chosen, the KERAMIC STUDIO will publish cuts of the original.

On request of any Council member, the Corresponding Secretary of the League will furnish information of measures adopted in Advisory Board meeting of September 15th.

The Corresponding Secretaries of Roll of Clubs will please note the name of the newly enrolled club and change same to read, "Ceramic Club of Washington."

Members taking the League course of study are requested to submit designs made from the subjects for the month, to the President or Vice-President. The best of these will be selected and published monthly in the KERAMIC STUDIO, thus giving members the opportunity to become known to the public at large. We hope also by this means to demonstrate the usefulness of our course of study and the advantages of belonging to the League. It is hoped that there will be a general and cordial response to this invitation.

CLUB NEWS

The Providence Club will hold its first meeting the latter part of September, at which time the results of the summer work will be shown, the club members having agreed to work upon certain lines during the vacation, giving the opportunity for discussions and criticisms at their reunion. They look forward with eagerness to the winter's work and expect to derive help from the criticisms. This is a small but very active club and was organized by Marie Le Prince two years ago.

The New York Society of Ceramic Arts held its first meeting of the season at the Waldorf-Astoria, September 11th. Plans for the fall exhibition were discussed, also the details of the League exhibition in Paris.

The Detroit Club holds its meetings in the evening, thus saving valuable daylight, and combining with their business meeting a social element which seems to give satisfaction to the members.

The Ceramic Club of Washington held its first meeting September 5th. The meeting was large and enthusiastic, the principal matter of business being the decision to join the National League of Mineral Painters. This club holds two meetings each month, one for business, and the other entirely social. At the business meetings, after the routine of club business, there is a paper read, or a talk, upon some subject relative to ceramic art. The social meetings are planned by a committee of two, who undertake the entertainment of the

evening, by inviting outside artists, or those interested in ceramics, to meet with them. We are informed that this is a most enthusiastic club.

Mrs. G. W. Martin, President of the club at Augusta Maine, reports her club as full of enthusiasm and anxious to improve the character of their work. They hold their first meeting for the year in October.

The Duquesne Club of Pittsburg had their first quarterly meeting of the year in September. Only business meetings are held, and this method is adopted to the general satisfaction of the club. An executive board of six members suffice to answer the call of the President and attend to any matter of business that may come up between the regular meetings.

The Portland China Decorators' Club is already preparing for its annual exhibit which is to occur the second week in December. The club gives a private first view, after which the doors are open to the public. Through Mrs. C. M. Rice, the efficient President for many years, good teachers from Boston and New York are secured to come each year under the auspices of the club for a four or six weeks' course of lessons, thus giving to each member the same advantage. This plan insures the newest and best methods of work coming into the club, with the result that its open days have come to be one of the most interesting events of the season.

IN THE SHOPS

The teapot given in this number is very cheap (Miss Wynne has it marked down to 25 cents), and is a good shape and fairly good china. It will take the heavy tints (dusted on) with an excellent glaze, and, altogether, it will be useful for a sale piece, for exhibition or for a gift.

There are many good shapes in white china, and the fall catalogues are all out now. To those living a distance from the city, it will be an advantage to send to our advertisers for them.

Lustre colors are seen on much of the new china imported. Green and blue seem the most popular colors.

On Fifth Avenue, near Thirtieth, is an interesting shop. The wares being high class Japanese and Chinese, the artists like to go there, not only on account of the interesting objects, but because they are always welcomed by extreme courtesy on the part of the people in charge. It was here that Gibson found an interesting rattan chair, and from his illustrations in *Life* this man has sold thousands of them. In our last number we gave an illustration of the Chinese "Dog Fo," which recalls the porcelain "Dog Fo" in front of this shop. It is three or four feet high and very fierce in appearance, with its great teeth savagely *en evidence*. This triumph of the potter's art is a constant source of amusement to the proprietor, who watches the children climb over it, sometimes stuffing all sorts of things into its fierce mouth. No one passes it without a remark. Even the dogs acknowledge the art, by being immensely afraid of it. During the last election some one hung a card around its neck, "Our Teddy for Governor."

The newer Doulton work seen on vases and punch bowls is all shadowy and vague in effect, with clouded backgrounds. The colors are soft and the flowers are often just a suggestion, there is no violent contrast of colors, but only the most harmonious blending from one tone into another. Bedell has some charming specimens of it, and we wish that every dec-

orator who has an opportunity could go there and study the color scheme. Some of the choicest pieces are really more like a monochrome, the gradations of tone being so slight. This is not realistic painting, but it possesses the highest principles of decorative art, and still it is not conventional. We saw there some of the new Delft, which is a striking departure from the old. It resembles the Rosenberg pottery, is extremely decorative in color and design. There were some very attractive clocks made of it. The Rosenberg pottery seems to be making an impression, for we also notice that a French pottery has taken up that style, and there were tankards (tall vases with spout and handle) four feet high with something of this treatment, although not what we would call artistic.

We are very much interested in the "Lonhuda pottery" from Zanesville, Ohio, which is running very close to the Rookwood; but, after all, it seems only an imitation, and is not so rich in color. There were many charming lamps made of the "Lonhuda" (Princess), with the mountings and bowl in dull brass.

There were some charming bowls in the Nancy glass, with flowers and leaves in colored relief.

IN THE STUDIOS

Mrs. H. P. Calhoun is now in New Brunswick and writes that she has made some fine studies of fruit and flowers for her winter's work. She will open classes in October.

Miss E. E. Page of Boston has removed from No. 2 Park Square, where she had her studio for seven years, to 384a Boylston Street, and will give an October reception.

Miss Fairbanks of Boston, one of the members of the Advisory Board of the League, will attend the all-day session of that body in New York, on September 15th, at the studio of Mrs. Anna B. Leonard.

Mrs. Frazee and also Miss Dibble of Chicago, will hold studio receptions in September.

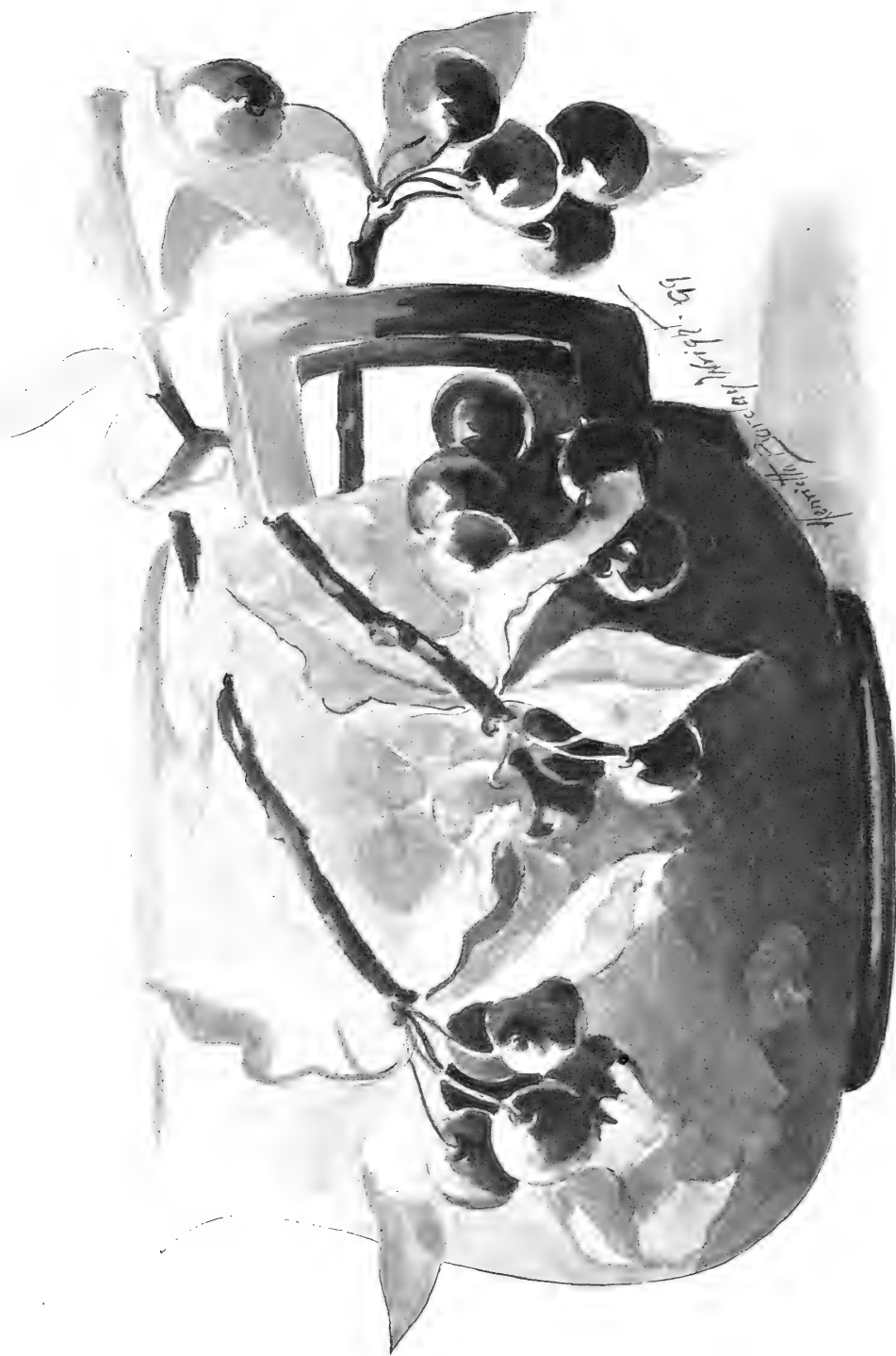
Miss M. M. Mason has returned to New York and is having her regular classes once more. Miss Mason was fortunate in making excellent sketches from nature this summer.

Mr. Grünnewald, formerly of Grünnewald & Busher, was in the city the first of September, calling at the different studios and meeting his many friends among the decorators. It is to Mr. Grünnewald that the West and South for many years have owed its interest in ceramics. His untiring energy in the annual exhibitions, and his careful and generous advice to all who were having failures in the firing, etc., as well as his good importations, have given the great impetus to china decoration, the results of which we see to-day.

Miss Leta Hörlocker is at home once more and has opened classes at 28 East 23d Street.

Mr. Hasburg of Chicago called upon us and expressed the pleasure that the KERAMIC STUDIO is giving to its subscribers and advertisers. He gave us some suggestions for paste work to be done with a pen, which we will give our readers, after experimenting. (We have our grappling hooks out for all that will aid the work.)

Miss Henrietta Barclay Wright will spend the month of September at her home in Minneapolis. October will find her in Duluth, Minn., and she is planning a trip to the Black Hills for November and December.



DESIGN FOR LEMONADE PITCHER, CHERRIES—HENRIETTA BARCLAY WRIGHT

TREATMENT FOR LEMONADE PITCHER, CHERRIES

Henrietta Barclay Wright

MODEL the cherries with Pompadour and Blood Red, using a touch of Copenhagen for the upper and lighter side. Leave the light on the under right side for reflected light, to be *washed* over the second time with Yellow Brown. Model leaves with Brown Green and Dark Green, glazing for the second fire with Moss Green J. Paint the stems with Sepia and shade with Dark Brown. The background at the bottom of the pitcher is Green, Brown Green and Dark Green. As you near the cherries, commence working in Blood Red, shade from that into Pompadour, then into Yellow Brown, and finish at top with White Rose. Shade the handle same way. The cherries may be washed with Pompadour Red for the second fire and strengthened again with Blood Red. For the darkest ones add a little Ruby Purple and Black to the Blood Red. Repeat the treatment for the background, blending the colors together each time. The piece should have three fires if a dark rich effect is desired.



CUPIDS IN LACROIX COLORS

FOR flesh painting, the following colors will be necessary: Deep Red Brown, Silver Yellow, Yellow Brown. Ruby Purple, Deep Blue Green, Ultramarine Blue, Violet of Iron, Brown 4 or 17, Brown 3, Brown 108 and Carmine No. 3. First mix Deep Red Brown and Silver Yellow (Silver Yellow is always the best color to combine with reds) for the general flesh tone. Use the red just a little stronger, because it loses strength in the fire. Make two shadow tones, one warm and the other cold in effect. For the warm tone use Deep Red Brown and Brown No. 3. For the cold tones use a mixture of Ultramarine Blue and Violet of Iron, which must be quite blue in tone. For the general shadow color, which can be used with either the other shadow colors, or single colors, to modify them, use a mixture of Silver Yellow, Ruby Purple and Deep Blue Green. This is a most useful combination either in flesh painting, flowers or drapery. First take the Silver Yellow upon the palette, then put in the Ruby Purple and

enough Deep Blue Green to make a perfect grey. This combination will not lose strength in the fire, and is most useful to have always upon the palette.

After drawing the design carefully upon the china, outline the flesh with the *faintest* possible line of Deep Red Brown (there will be no outline after firing), then wash the general flesh tone on, making it smooth with the stipler. Then wash the shadows in, with the general shadow tone, or shadow color as Prof. Mæne calls it. There should be extra depth of Deep Red Brown on cheeks, lips, elbows and knees. For the first firing, in painting the hair, use a thin wash of silver yellow and shadow color, with the shadows used in masses (Yellow Brown and shadow color). Do not attempt the details of the hair until the second firing. Generally on the forehead and about the nose there is a blue (or cold) shadow, but there can be no set rules, so much depends upon the background or environments. The faces of cupids should be rosy and extremely youthful; so avoid hard lines which would naturally age the features. Preserve all the curves and dimpled roundness of the figure, for therein lies the beauty of cupids. Be careful to

keep the drawing correct and do not add to the myriads of distorted, middle-aged cupids that are so frequently seen floating upon impossible clouds or in attitudes that to the human frame would also be a physical impossibility. In the second fire, emphasize the shadows by more minute detail, using the warm or cold tones when it is necessary *over* the shadow color that has been fired once.

In the accompanying study, the drapery is pink, which may be laid in *delicately* with Carmine 3, and shaded in the second fire with Carmine 3 and Ruby Purple, half and half. The leaves are in rather flat and decorative washes of Pale Green, with only enough shading to preserve the character. The butterflies may be varied in color, delicately painted. The flowers are white daisies and, of course, the wheat is yellow, Silver Yellow, shaded with a little Yellow Brown and shadow color.

This treatment is entirely decorative, and not meant for the more difficult miniature treatment, which we do not advise one to attempt without study and preparation.



TREATMENT OF TEA POT DESIGN IN VIOLETS

ON the palette it will be necessary to have the following colors: Deep Violet of Gold, Light Violet of Gold, Deep Blue Green, Mixing Yellow, Deep Blue Brown, Brown Green, Moss Green V, Apple Green, Yellow Brown and Dark Blue. These are the Lacroix colors; by consulting our chart of colors, the corresponding colors of other firms can be used.

Violet of Gold when used by itself is rather too pink for the general tone of violets, so it is better to use a little Deep Blue Green (which is a transparent blue). The darker tones of the blossom may be obtained by using with the Violet a touch of Dark Blue and very little Ruby Purple (German).

For the leaves use Apple Green and Mixing Yellow, shaded with Brown Green, (for the first fire). These leaves are afterwards darkened with Brown Green, a little Moss Green V, and Emerald Stone Green. Use Brown Green and Moss Green V for the stems.

The upper part of the tea pot, the lid, handle and part of the spout, should be in Gold. The lower part in Copenhagen Blue (tint). An outline of Ruby Purple and a little Black will give the violets a conventional character, as there are no shadows given.

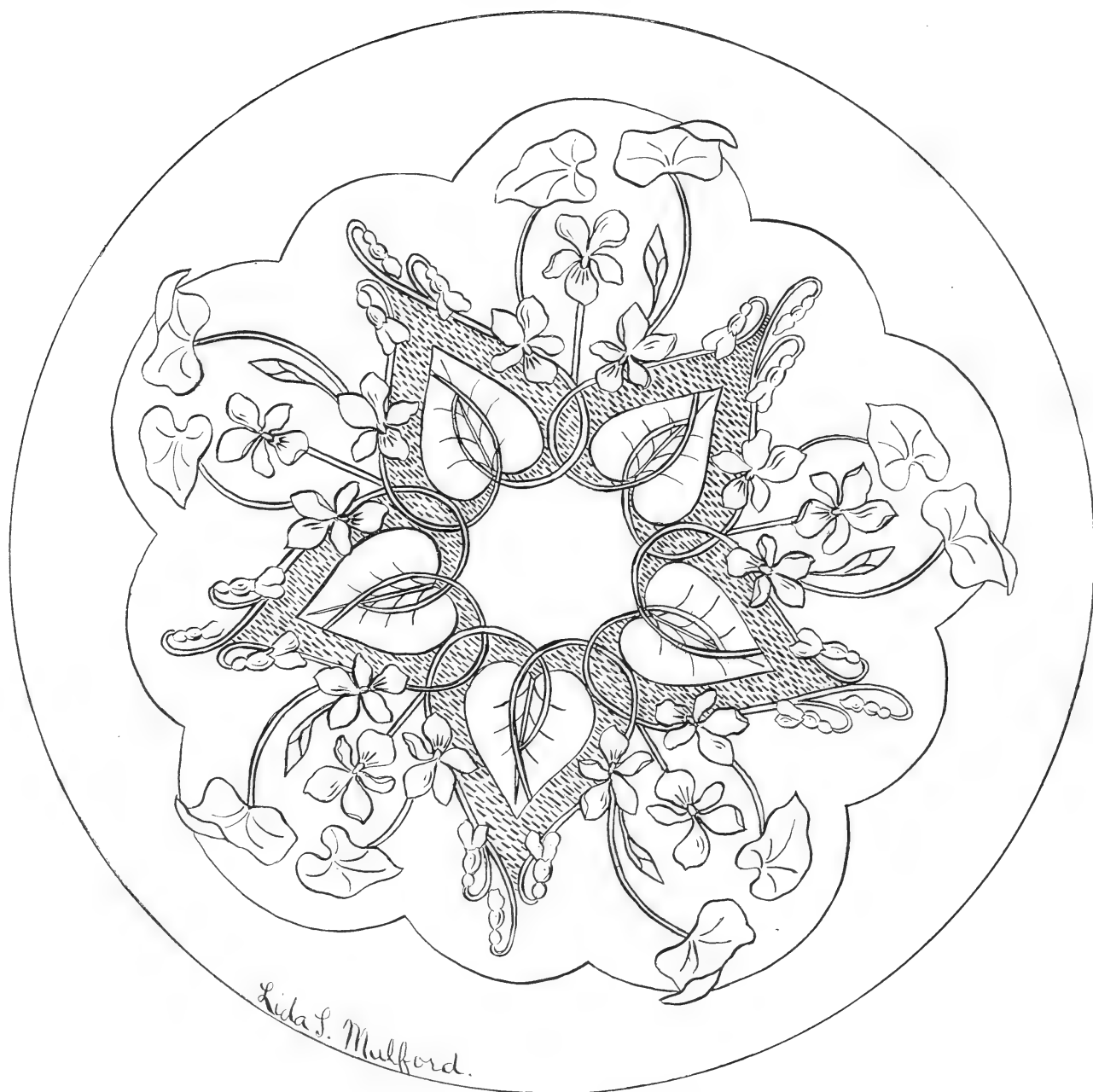


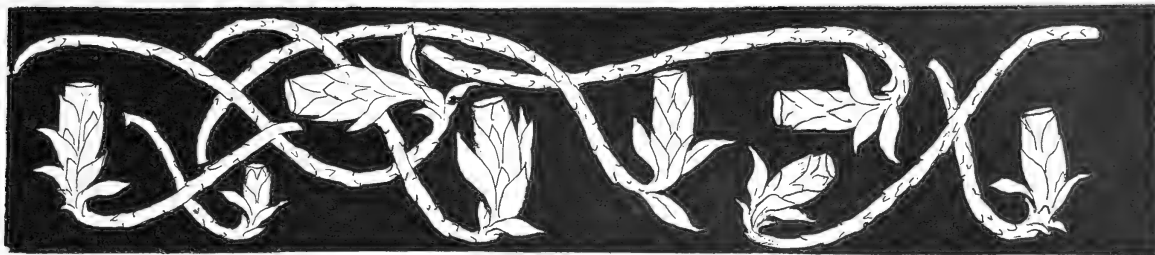
PLATE DESIGN—LIDA S. MULFORD

AFTER drawing the design, the flowers may be washed in with Violet No. 1. The leaves require Moss, Brown and Shading Green.

SECOND FIRING: Shade violets with Violet No. 2. Retouch leaves with colors employed in first firing. For darker shadows use Royal and Brown Greens. Outline entire design

with Ruby Purple and Violet No. 2. The outer portion of plate, and the heart shape, forming background for the leaves, are of Gold.

The plate is improved by shading the background from the outer gold design toward the flowers. For shading use Violet No. 1 and 2.



INDIAN PIPE TREATMENT

THIS design was made from a fungus growth which was found at Larchmont on Long Island Sound. It had sprung up under some dead leaves, and while it is plentiful in that section of the country it is not confined to that location, as we hear of it in other places, but at that time it was new to the writer.

Its graceful curves immediately suggest a design which would be appropriate for a decoration.

The "Indian Pipe" is entirely of white, stem and blossom. There may be found a faint tinge of pink occasionally in the blossom, but the little scales and the bowl have a most decided outline of *very* dark green, almost black. The centre of the blossom is yellow with outline of dark green or brown, which does not show in the design. The design is quite correct as a copy from nature, every curve is exactly as it was found and it is only the arrangement that gives it the conventional character.

A tobacco jar, of a dark brown tint, with this band in gold, holding the white blossoms and stems, which should be outlined in black or dark green, would make a very attractive and unique piece of china, either for a gift or for sale.

Then again the band could be dark Brown, with the Indian pipe modelled in White Enamel or raised Paste. The jar itself being Bronze or an Ivory tint. Any combination of color will be attractive and something different from the ordinary decoration. By all means try to have something different from the ordinary run of work that one sees in every studio. We are giving *suggestions* that if followed will relieve the monotony.

This design is merely for a band of decoration, the rest of the design can be carefully studied and worked out.

If any one can utilize the possibilities of this growth and make other designs, we will be very glad to publish them. It can be used in various ways.



TEA POT DESIGN IN VIOLETS

For Treatment see page 125

AMERICAN WORK IN POTTERY

From the New York Times.



ALKING to the members of the New York Society of Ceramic Arts, Mrs. Horace C. Wait, a clever water-color artist, a member of Sorosis and a woman who has taken much interest in pottery for the last few years, said: "We Americans are snobbish about our purchases. We won't buy things that are American, because they are American, though they may be more meritorious than similar things that come from abroad. I have been interested in old china, and through it I have come to take a great interest in modern work and the people who are doing it. But they will never succeed in America in giving us good pottery, at reasonable prices, until people become interested and buy it. I have had a practical illustration of the snobbery which refuses to buy home products given me by a man who has done some beautiful art work in pottery. He was in France studying when he made his first contributions to America's stores, and everything he sent over sold well. It sold so well that when he came back here to start a pottery he had no idea that he would not be entirely successful. But the moment that his work was done on American soil, although its character was unchanged, he found there was no demand for it. People would not buy it because it was American.

"I find that people do not know anything about what is done in America. I tell a woman who is interested in china of work that is being done within a stone's throw of her own home, but she has never heard of it. I am taking pains now, when I have occasion to send presents abroad, to send as far as possible American work. It is particularly appreciated there, for we are not entirely alone in a liking for work that comes from another country, though in the countries abroad they support their home work.

"Women have had much to do with the production of the good pottery we have in America and they must create the demand which will make its manufacture a possibility. I went into a big department store in New York the other day and asked for American pottery. They showed me a number of things in simple household articles, but when I asked for something in art pottery they acknowledged that they had not a piece in the establishment. That was a representative store. We are getting a deluge of cheap French and German pottery. The Rookwood pottery grew out of woman's art club work in Cincinnati. It is original work and only artists are employed and the results are beautiful. They are now branching out and doing something in imitation of the Royal Copenhagen or Iris ware in soft paste with great success, but they do not believe generally in imitation. It has been the mistake of American potters that they have imitated and not originated. The Rookwood ware pottery is beautiful, and it would be thought that it might compete with anything, but you would find if you should go into a shop where it is sold that they excluded all other American pottery to concentrate their efforts upon the Rookwood. There is a pottery in Zanesville, Ohio, where they are doing work along the lines of the Rookwood and have had excellent success.

"Mrs. Pauline Jacobus of Edgerton, Wis., started a pottery some time in the eighties and brought out some beautiful art ware and some household utensils as pot boilers. She used the Wisconsin cream-colored clay, which produced beautiful tones. She did some beautiful underglaze work. But it

was too much of an art work to be a financial success, and was given up. Now a lawyer has undertaken to continue it, as an artist would, for the beauty of the results, and not as a money-making scheme, and with success. Miss Mears, the clever woman artist, has made some designs for him. They have done some things that might be called terra cotta work, and some beautiful designs in bas relief.

"Volkmar, who started a pottery on Long Island, strives for color and form, but it is difficult for him to make people understand that some decoration is not needed. His work is exhibited as an art work in one of the art stores in New York, where beautiful things in other lines of art are to be found from time to time. The Grueby ware of Boston is beautiful; there are some wonderful greens to be found in it. Then there is an inexpensive ware made in New Milford, Ct., by a man who is trying for good and original effects, and his pottery is sold in one of the New York shops at very reasonable prices.

"In doing work, the best materials should be used, and I would not advise using poor paste for decorating because it is American. The best paste comes from England and good decorative work can not be done with poor paste any more than a good gown can be made from poor silk. I have some English china with a simple border and a monogram in the center that is a continual delight to me, because of the warm ivory tint of the white. It is beautiful. I have some Copeland and Cauldon ware that is so hard that it can not be nicked, though it goes into the oven. But I want people to become interested in the American potteries.

"As for the old blue ware in this country and in England, I have found that there is not much of it here, but that a great deal of it is still in existence in the out-of-the-way places in England, though that has been denied. I have made cycling tours with my husband in both countries, along roads little visited by the tourist. I think everything in New England has been very well bought up. I have a house in Maine, fifteen miles from a railroad station, and I have made tours from there, finding almost nothing. And the people are pitifully poor. I found one old woman with hardly clothes enough to hold together, but an old Colonial mirror that she would not part with. People will keep anything they can see themselves in, and that possibly had some sentiment connected with it. I bought some things that I did not want and for what people thought were fabulous prices, because they needed the money so much. Seeing an old sugar bowl in the window, with broken handles, making it too ugly for the table but good enough for a flowerpot in a window, I would stop to ask if there was any other old china.

"The old blue ware with historic scenes that we have in this country was made in Staffordshire at the beginning of this century, though people always say it is over a hundred years old. Then followed light blues and browns and pinks that were interesting rather than beautiful. Our New England ancestors showed their severe rugged traits of character in their tableware.

"Near Concord, Mass., I found an old Irish farmer who had collected a good deal of china in his barn, but he had no idea of the relative value of things. He had some Killarney plates for which he asked an enormous price, but some beautiful lustre ware that stood beside them I bought for very little. I found a Lafayette platter in one place that I visited, and bought it for two or three dollars, but there were no plates to match it. Those had gone in service to pot roasts.

"There are some perfectly delightful things to be found at

King's Lynn, in England. We found people there who had old curiosity shops and things in which they were so much interested that they did not care to sell. One man went down to Cambridge, but there was no demand for the things he had, he said, for the people did not care for his old blue representing English events, as our people have not cared so much for American scenes."



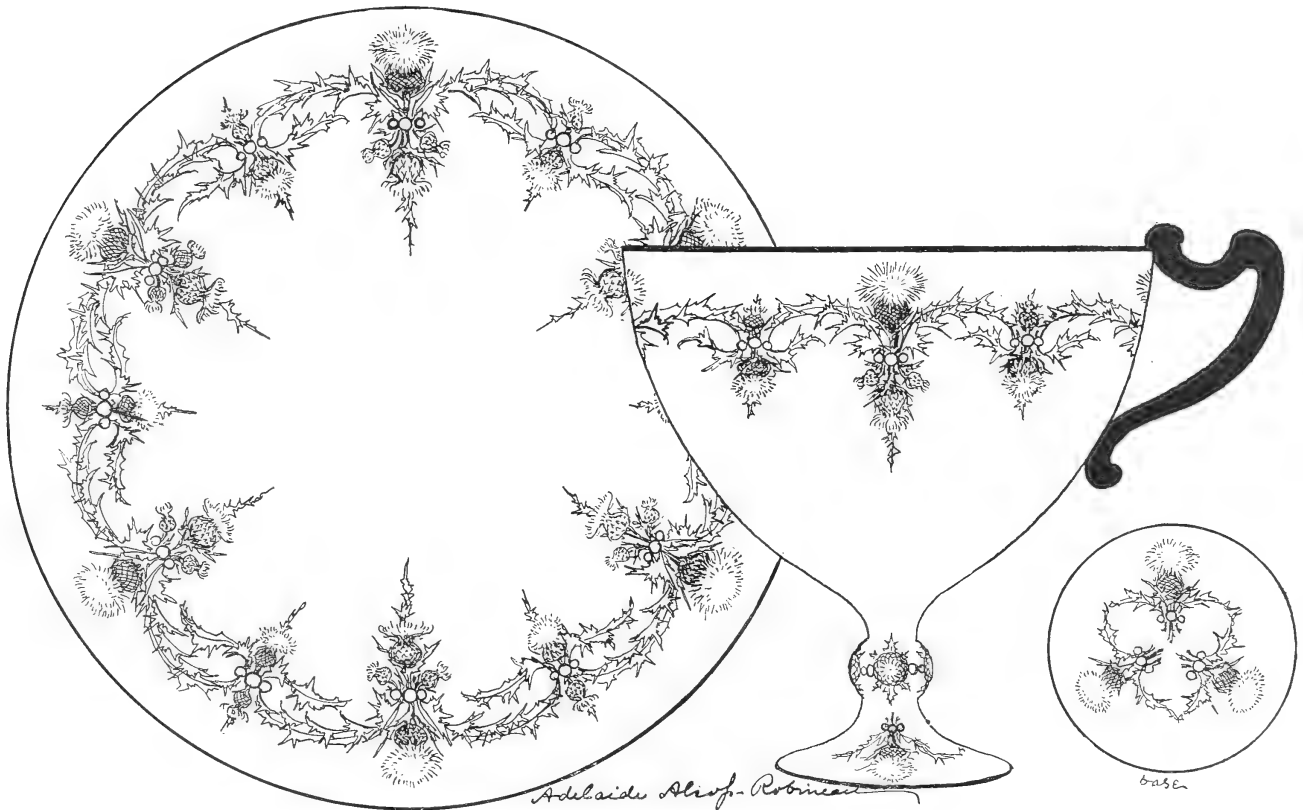
POTTERY IN ROOM DECORATION

A MOST valuable adjunct to the furnishing of any room is what is variously termed a plate rail or moulding rack. It is more generally used in a dining-room to run around and finish the dado line, at the height of the ordinary chair rail; but there is no reason, no breach of the proprieties to furnish any room with such a rack, with a ledge sufficiently wide to rest bric-a-brac upon it. People who collect bric-a-brac want to show it. It is not the gratifying of their pride so much as the gratifying of their pleasure in being able upon all sides and at a glance to see their treasures which they value as a lover of books values the beauty of the bindings. Cabinets are

very good, but there is no cabinet outside of a showcase that gives a full view of its contents to the casual observer. Hallways, libraries, dining-rooms and studies can be improved very materially by a rack wide enough to hold bric-a-brac. We have in mind a hall finished with a deep green dado with an old oak plate rack and bric-a-brac ledge and the side-wall of orange softened at the frieze line by a grey and green pattern. This side-wall of orange made an excellent background for framed etchings and its special value was the setting which it gave to the dark pottery of the Rookwood colors and oxide finishes which rested upon the ledge, going entirely around the room. People who have bric-a-brac, old plates and pottery would recognize in a moment the advantages of this ledge.—*China, Glass and Pottery Review.*



The most brilliant effect in a dinner service is seen in a combination of rich red, gold and enamels. Use best English maroon, but be careful not to use the color gaudily. Just a plain rich band of the maroon, with one-half inch gold band on the edge, which may be ornamented with an oriental design, or something more simple in raised paste and enamels.



THISTLE CUP AND SAUCER

THIS simple little design can be treated in natural colors, mineral or lustres, with touches of white enamel on thistles. Deep Violet of gold makes a good color for the flowers, or Violet in the lustres. The design can be outlined

with good effect if desired. The edge of cup and saucer can either be left white or tinted pearl grey or celadon, or a gold edge could be used. The little jewel effects can be put in white or any desired color.

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

Mrs. W. L. S. writes: "In the article entitled 'Pyrus Japonica Treatment' of the August number, in speaking of the lines of the sketch, it is stated that by changing the direction of the lines slightly, one has all that is necessary for a vase decorated on Japanese lines. Will you kindly explain in your next number, the decoration of a vase on Japanese lines, so that one may get the idea or principle on which the method is based, and oblige a subscriber." We suggested a change in the *direction* of lines to decorate a vase. This would be necessary in order to conform to the *shape* of the vase and to more evenly distribute the spot of color so that the entire decoration would not be on one side. The Japanese are the lovers and the best *interpreters* of nature, but their decorations are most simple. They decorate in flat washes and have no shadows or shadowy blossoms, as is now the prevailing custom among decorators who prefer the *pictorial*. Their backgrounds are *single* colors. To quote Renan in "Artistic Japan": "The formulas laid down by the old masters have been carried on unchanged to modern times, namely, simple designs, simple forms, a studied absence of light and shade, employment of water colors, and lightness of execution." Then again he says: "The Japanese brush has the full strokes and the thin, which have their meaning, and it is often a more manageable instrument than the pencil. Truly it paints without color, it accentuates, it caresses, it bullies, it glides, it runs, it gallops." What is always so remarkable in the Japanese decoration is their wonderful portrayal of nature. For instance, in the *Pyrus Japonica* they would sweep in the stem of blossoms on the vase, giving it a proper balance, making it *decorate*, conforming to all rules, yet never losing the *character* of the *growth* of the plant. They utilize every characteristic of stem, blossom and bud.

L. H.—We conscientiously recommend all the lustres that are advertised, as we have tested them. Write to the dealers for catalogues, or names of their lustre colors. Our articles on lustre will help you.

C.—Buy the platinum in powder form, mix with it a few drops of Dresden thick oil and lavender. It will require an amount of grinding and rubbing. It is a good plan first to put a very thin wash of gold, and after firing, apply the wash of platinum. This will give an extra body.

M. E. L.—It is difficult to state what is the trouble with your enamels without knowing how the work was done or on what china. Enamels come out better on a soft glaze, and possibly the plate on which you copied Mrs. Cherry's design was a very hard glaze. Use about one-eighth flux with your enamel, if you find it chips, and you may have a better result.

Jeannette—We hope before the year is out to publish some cupids and studies for medallion heads in color, but can not say just when.

We would suggest for a handsome dinner service, to have a different design for each course, keeping the center white and the decorations in conventional borders with the monogram or crest on the rim, if desired, and the color scheme the same throughout. For the oyster plates, simple gold decoration is best, as the shape of the dish is not suitable for elaborate designing. For the soup, a gold etched rim with monogram or crest. For fish, a dainty conventionalized sea weed and fish net design in color and flat gold. For

game, a conventional border in gold and bronze medallions, introducing game birds, either naturally or conventionally treated. For salad, a conventionalized design of the dandelion, chicory, lettuce, nasturtium or some flower or leaf used in salads. This could be treated effectively in lustres, with either gold or color outlines. For the main course, a narrow rim of dusted color with a dainty gold design. The coffee cups should match the desert plates. On these you can expend all your best energies, reserving for these your enamel and raised gold work. We would suggest either an Oriental design in enamels and gold or a design in dainty Dresden garlands, combined with enamel jewel effects.

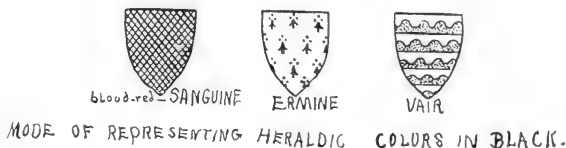
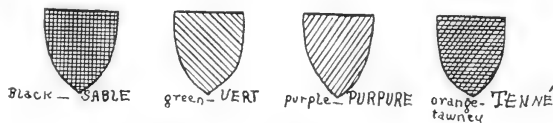
In regard to the advertisements you mention, you will have to communicate with the business manager and he will send you the rates of advertising. Nothing of the kind is allowed on anything but the regular advertising pages.

G. O.—Through the kindness of Favor, Ruhl & Co., any yearly subscriber can have a colored chart of La Croix colors on application to this office.

C. A. H.—We have had the experience of color scaling off *only* in dusted backgrounds where the color was put on entirely too thick. We can quote Mrs. Fry, who considers your color was not put on just right—too heavy.

Miss Montfort gives her opinion, saying that if the first fire is too slow and the color is not sufficiently glazed, by retouching and firing the second time it will scale. Perhaps the party selected the better pieces for the art store and kept the poorer ones for her china closet.

It is the editor's opinion that the pinks used were mixed with iron colors (which can be done when color is thin), and that they were used improperly and that the firing was bad. If there is a *perfect* union between color and glaze, it is impossible to have the results you mention.



KERAMIC-STUDIO

NOV. MDCCCXCIX Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR NOVEMBER, 1899

	PAGE
Editorial Notes,	131
National League of Mineral Painters,	<i>Mrs. Worth Osgood,</i> 131
Tea Tile in China or Burnt Wood,	<i>Lida S. Mulford,</i> 132
Treatment for Study of Hops,	<i>Marshal Fry,</i> 133
The Study of Hops in Water Colors,	<i>Rhoda Holmes Nicholls,</i> 133
Historic Ornament—Persian,	<i>Adelaide Alsop-Robineau,</i> 134-136
Persian Plate Design,	<i>Sara B. Vilas,</i> 137
For Beginners—Pyrography,	137
Japanese Anemones,	<i>Genevieve Leonard,</i> 138
Decoration for Pitcher,	<i>Anna B. Leonard,</i> 139
League Notes—In the Studios,	140
Club News—In the Shops,	141
Design for Plaque or Table Top,	<i>Anna B. Leonard,</i> 142-143
Treatment of Figure Study,	<i>L. Vance Phillips,</i> 144-146
Chafing Dish Bowl,	<i>Helen M. Topping,</i> 146-147
Poppies Conventionally Treated,	<i>Adelaide Alsop-Robineau,</i> 148-149
Artistic Japan,	148-149
The Application of Ornament—Second Paper,	<i>A. G. Marshall,</i> 150
Newcomb Pottery,	<i>Mary G. Sheerer,</i> 151-152
Answers to Correspondents,	152
Supplement—"Study of Hops,"	<i>Marshal Fry.</i>



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 7

NEW YORK AND SYRACUSE

November 1899



WE expect from now on to open two new departments in the KERAMIC STUDIO and would be glad of contributions from any interested subscribers. One department is in the interest of collectors of old and valuable china. It will be called "The Collector." The second is for the study of pyrography or burnt wood and leather etching, in which art great strides have been taken in the last year. Many china painters are taking up this fascinating art in connection with their own work, and find it both interesting and paying.

The border design about the article on Hops would make a simple but effective design for a stein, with the thyrsus on either side of the handle and the ivy vine and ribbons forming the border. The reeling figures after Boutet de Monvel would also make a fine decoration for a stein or whisky jug, making above and below the band a conventional design of grapes or corn or hops or rye, as the case might be. These designs would also be useful for burnt wood, as would be also the Poppies, the Anemones or any of the conventional designs. The figures by De Monvel will appear in the December issue.

We have received a letter from Miss Ann Shaw, who is traveling abroad, and an article on Cut Leather, which is the second of a series of interesting and instructive articles from her pen. We consider ourselves greatly favored to be able to publish them for our readers. Below is an extract from her letter, promising us much entertainment and instruction to come:

I have but just returned from an extended trip through Switzerland, the Austrian Tyrol, and to Vienna. While in Vienna I wrote a letter which I will send and if you care to use it in another of your issues you can, and I have a great deal more information concerning book designing and leather work, and can follow this line with several articles that might be both instructive and interesting.

I have been studying leather work quite a little and find the interest is growing rapidly *here* (Paris) and also in Vienna. I looked into enameling and designing for jewelry and metal while in Geneva, and I found *such* attractive things and wonderfully artistic handling of the wax from which are modeled the heads and figures before they are cast in gold and silver.

Some new ideas are being brought forth in china in the factories, but I am delighted to say *our* work in that line is surpassing any work attempted by individuals *here*. The factories enjoy the monopoly of all that work in Europe.

To the Council and Members of the National League of Mineral Painters:

It has often seemed to me as if a vast amount of talking or explanations to our members must have one bad effect, in leaving upon their minds a vague impression that the National League to which their thoughts are so continually urged, is a complicated thing that it should take such a multitude of definitions to make it clear. And so there is always present,

as I begin a message to you, the fear that these multiplied letters will give you the uncomfortable feeling that our organized work is a thing of many rules, hard to understand, and needing a great deal of commentary. I should be very glad to show you how simple the rules are that govern the League, how very broad and plain its principles are, and how easy its work might be for those who are equipped for it and love it. It is part of the debt I owe to those who but recently enrolled with us, to make clear these simple rules and plain principles, and in again venturing to address you through the columns of this magazine, I hope to briefly suggest some thoughts which will help to an understanding of them, without deliberately stating them anew.

I have to thank you for the many encouraging replies to the September letter. As many of them contained apologies for referring some matter or request for information to the President, I am led to say a few words on the duties of this office. The central idea of the office is to faithfully execute the laws governing the League. The President carries into effect the rules or laws passed in accordance with the constitution—not her will but the will of those chosen to direct and supervise the affairs of the League, the Advisory Board and Council—and it is the duty of the President to see that every law so passed is executed, and no discretionary powers except the means to be employed are left to her. As laws do not execute themselves, some one must look after them.

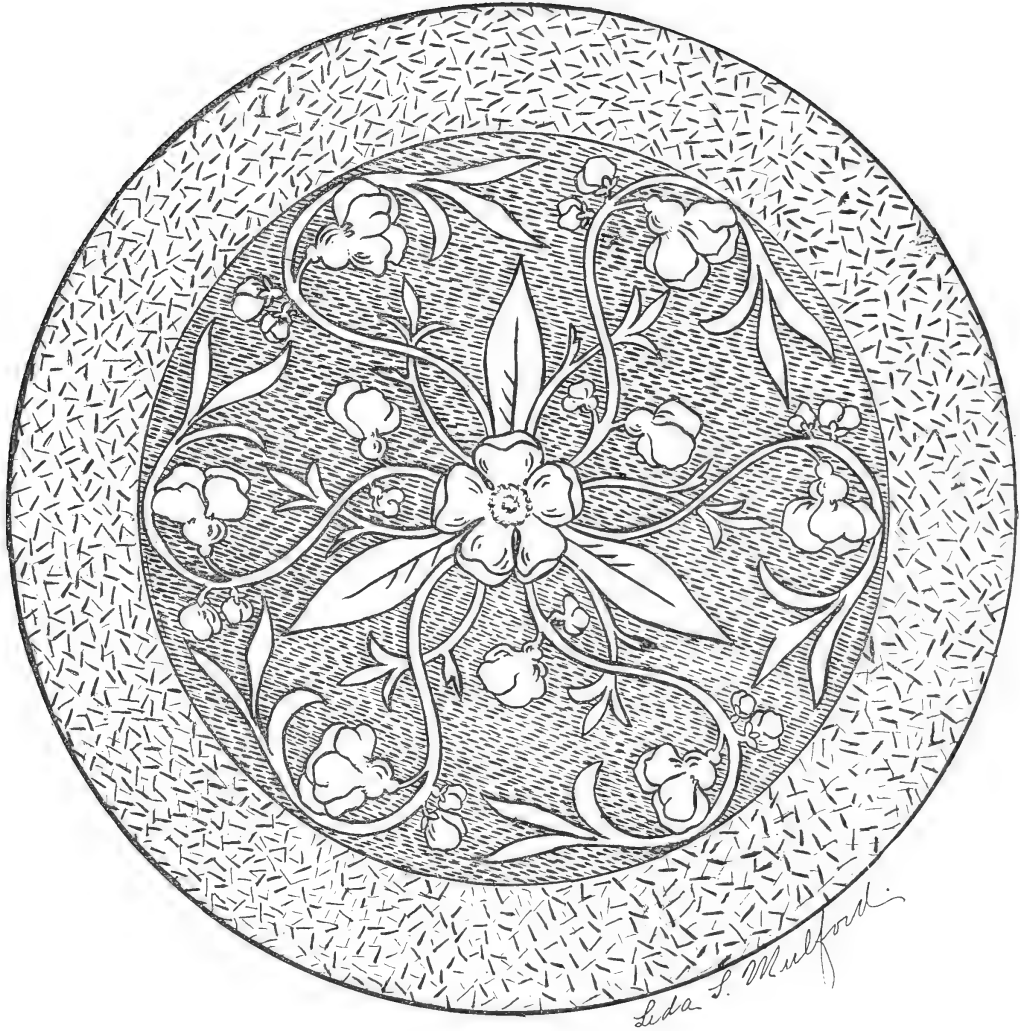
There is a large number of things to look after, and the provision of nine executive officers is none too great for an organization as far-reaching as ours. As the President is responsible for executive action, she is consulted in all important matters. To secure time to properly study these questions as they are presented, is often a difficult problem, the more so as her time is largely occupied with remunerative, and, therefore, more pressing duties. The term of office is three years, and no officer is eligible for consecutive re-election. One needs but a few months experience to be convinced of the wisdom of those who fixed this limit.

To assist in keeping the work before the federated clubs, to take advantage of all openings for advancing the aims of the League, and to make it of the highest value to members, is the earnest purpose of all the executive officers.

Answers to questions relative to the conduct of business, information of all rules and regulations, in short, anything that you may require of the League, will be most cheerfully furnished, not only by the President, but by every member of the executive. In this way we gain your intelligent help, the inspiration of numbers, and the larger test of our work. It is not safe to judge of the effect of our work by one or two members; but when the League pronounces on it by the testimony of its evidently changed condition, we may be assured it is never wrong. The mass of correspondence last year bears witness to the fairness and considerateness of our federation. League insight is very true, and her conscience on the whole is very right.

These are only my impressions, and if the tone is rather complacent or congratulatory than otherwise, it is from no wish to commend our own stewardship, but attribute all favorable results to the opportunities of the times in which we live.

MRS. WORTH OSGOOD, President.



TEA TILE IN CHINA OR BURNT WOOD—LIDA S. MULFORD

THIS design of *Pyrus Japonica* for tea tile, executed by Miss Lida Mulford, received the prize in the Jersey City Ceramic Art Club competition. This club follows closely the League Course of Study and medals or prizes are given every month for best design and execution.

The outer rim is dark green, the background of the centre being gold. Paint the blossoms with Carmine No. 3 (Lacroix) very delicately, shading in the second fire with Ruby Purple

(German) and Carmine No. 3 mixed. The leaves and stems should be painted with Apple Green and Mixing Yellow, shaded with Brown Green (Lacroix). This design of blossoms, leaves and stems is outlined with Ruby Purple (German).

A sable rigger No. 0 should be used for outlining, and the line must be fine but strong—not thick in some places and thin in others.



HOPS.—MARSHAL FRY.

SUPPLEMENT TO KERAMIC STUDIO, NOVEMBER, 1899.

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TREATMENT FOR STUDY OF HOPS

Marshal Fry

THIS design is most suitable for a beer stein, tankard, or any object which will admit of a dark color scheme. The colors needed are Moss, Royal, Brown, Russian and Shading Greens, Copenhagen Blue, Violet No. 2, Yellow Brown, Albert Yellow, and Pompadour.

The first painting should be simple and crisp, using Moss and Royal Greens, and Albert Yellow for the lightest hops, and Shading and Brown Greens and Copenhagen Blue for the others. Get the background going, for good effects can be obtained by painting into the wet tint, and also by wiping out lights with a moist brush. Copenhagen Blue, Brown, Shading and Russian Greens are used in the background.

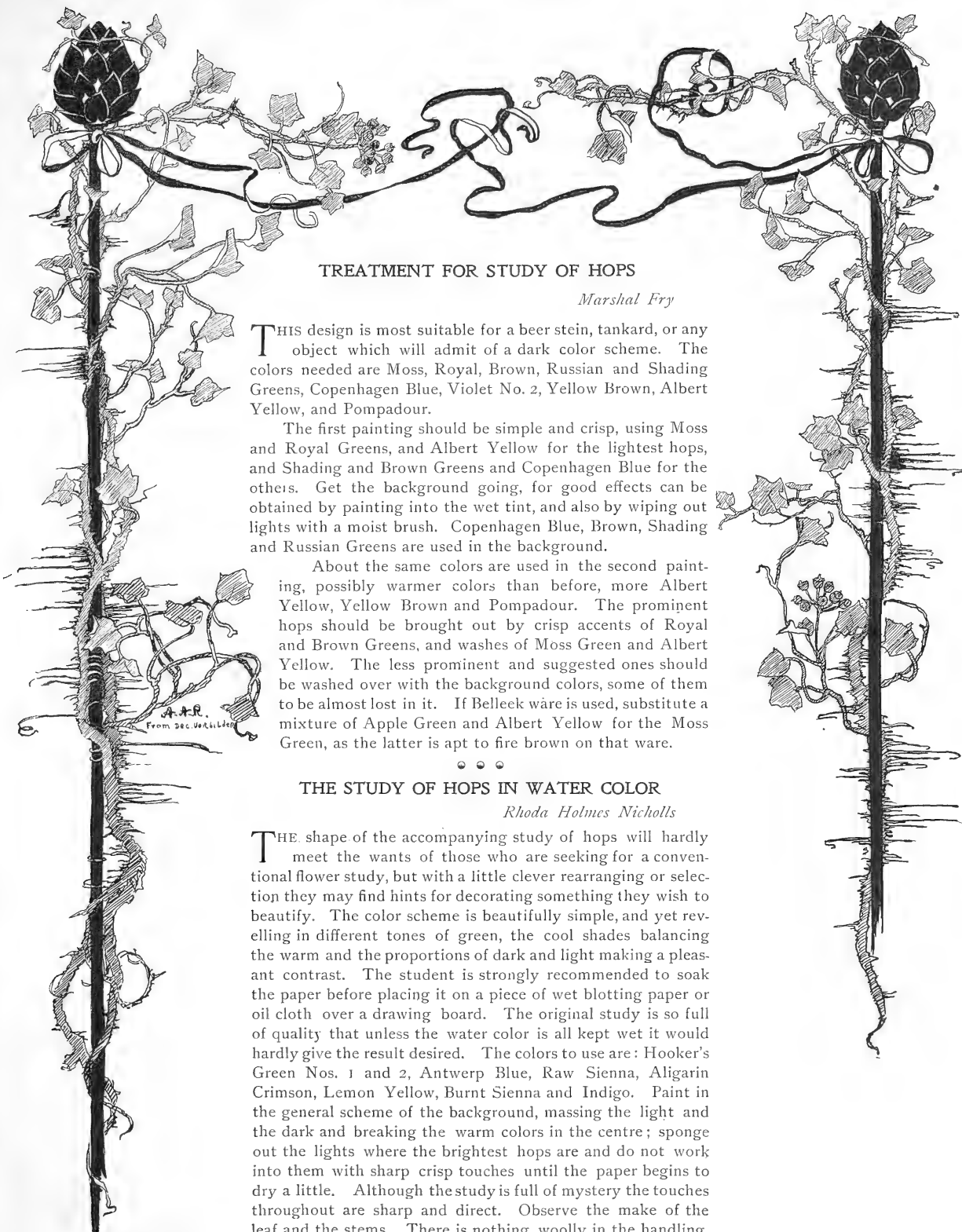
About the same colors are used in the second painting, possibly warmer colors than before, more Albert Yellow, Yellow Brown and Pompadour. The prominent hops should be brought out by crisp accents of Royal and Brown Greens, and washes of Moss Green and Albert Yellow. The less prominent and suggested ones should be washed over with the background colors, some of them to be almost lost in it. If Belleek ware is used, substitute a mixture of Apple Green and Albert Yellow for the Moss Green, as the latter is apt to fire brown on that ware.

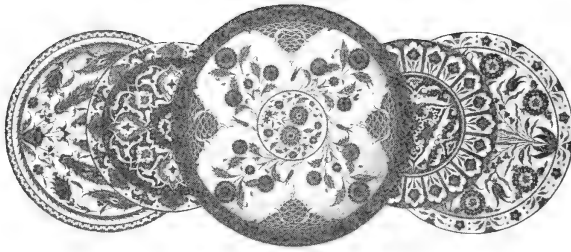
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THE STUDY OF HOPS IN WATER COLOR

Rhoda Holmes Nicholls

THE shape of the accompanying study of hops will hardly meet the wants of those who are seeking for a conventional flower study, but with a little clever rearranging or selection they may find hints for decorating something they wish to beautify. The color scheme is beautifully simple, and yet revealing in different tones of green, the cool shades balancing the warm and the proportions of dark and light making a pleasant contrast. The student is strongly recommended to soak the paper before placing it on a piece of wet blotting paper or oil cloth over a drawing board. The original study is so full of quality that unless the water color is all kept wet it would hardly give the result desired. The colors to use are: Hooker's Green Nos. 1 and 2, Antwerp Blue, Raw Sienna, Alizarin Crimson, Lemon Yellow, Burnt Sienna and Indigo. Paint in the general scheme of the background, massing the light and the dark and breaking the warm colors in the centre; sponge out the lights where the brightest hops are and do not work into them with sharp crisp touches until the paper begins to dry a little. Although the study is full of mystery the touches throughout are sharp and direct. Observe the make of the leaf and the stems. There is nothing woolly in the handling. If necessary a little Chinese White may be used with the color towards the last, but very little.





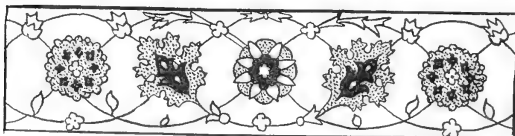
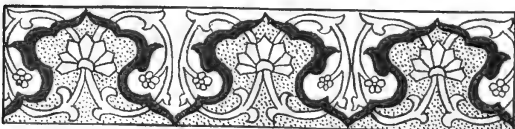
HISTORIC ORNAMENT—PERSIAN



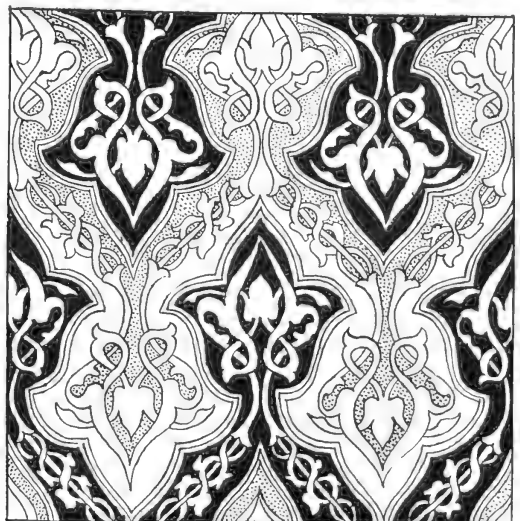
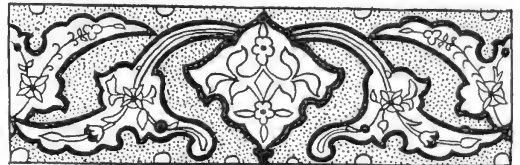
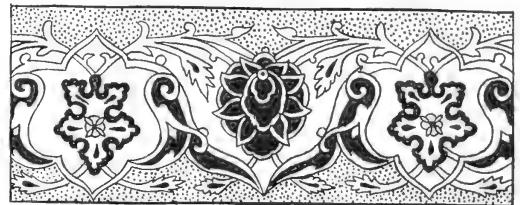
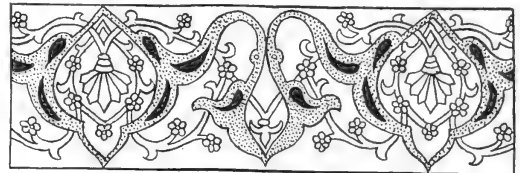
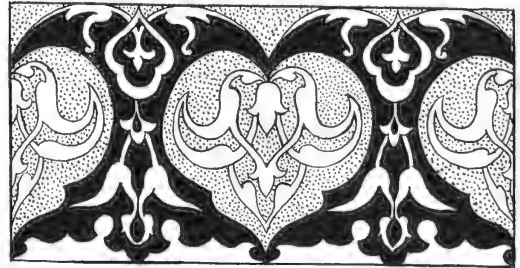
IN Persian art, floral ornament is used in a manner midway between Arab conventionalism and Indian quasi-naturalism. The Persians also make use of fantastic animals and, more rarely, the human figure. It is always difficult to distinguish between the Indian and Persian designs. All Oriental decoration follows the general rules. There is no rounding off of figures, the drawing is done in silhouette, the geometrical outlines are relieved by conventional coloring on a dominant and generating ground. Attention to this produces brilliancy and repose.

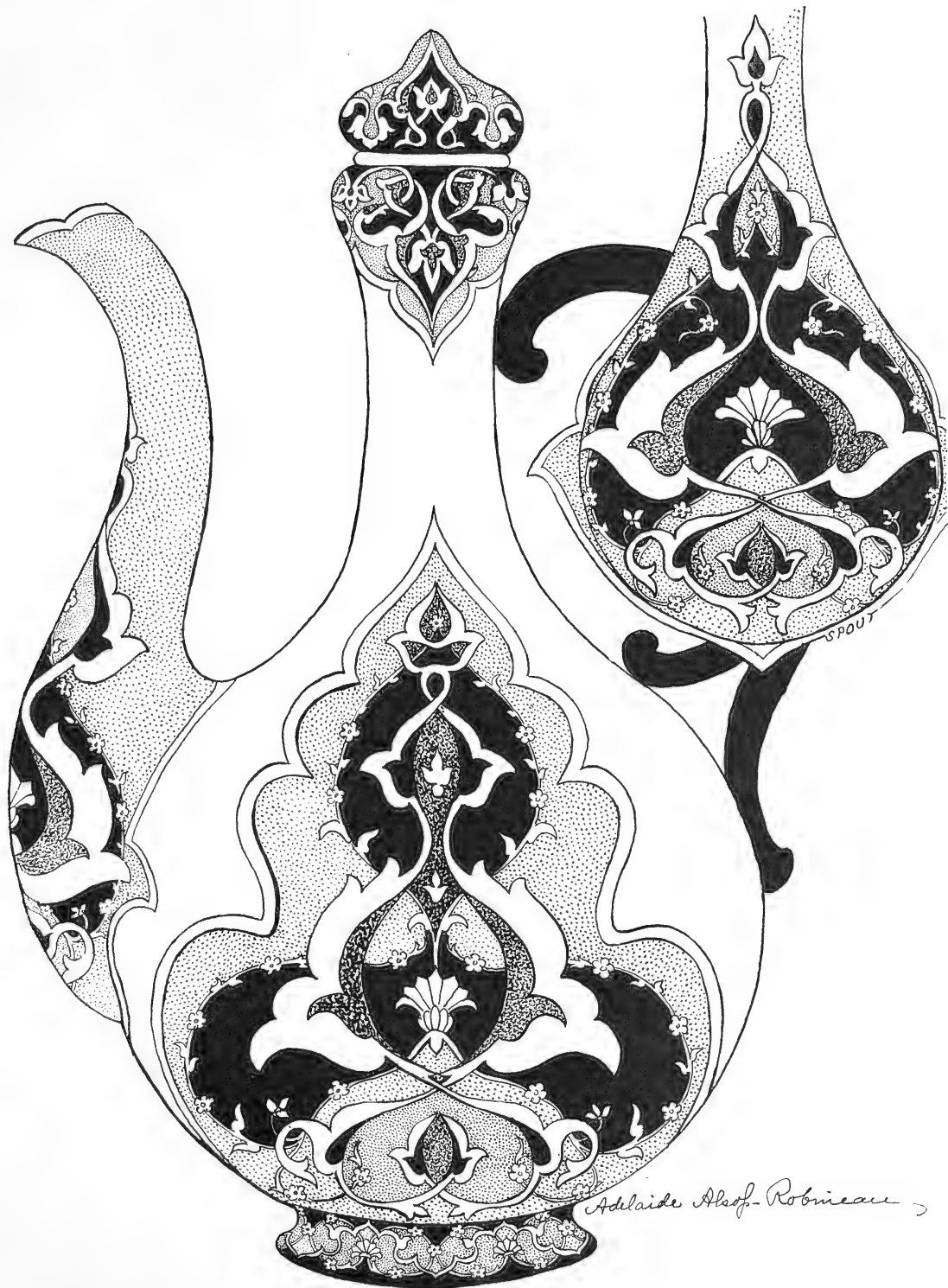
The Persians had great manual skill. Their dishes, vases and enameled bricks are still models in taste. Varied scales of color rise from a ground either black, white slightly tinted, blue, red, yellow or flesh color, with flat tints and striking outlines of every shade from black to white according to circumstances. The Persians were especially skillful in this method of decoration, and from them can be drawn the best lessons in decorative coloring.

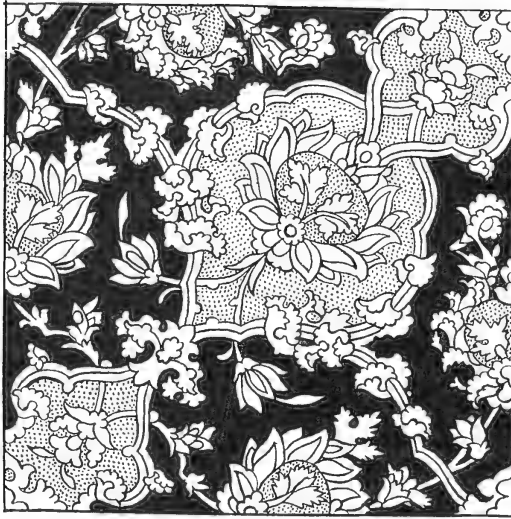
They have two distinct color treatments: one of dull colors, usually with a white ground; the other of bright colors and gold. For the first treatment they use dull blue, green, white, black, grey, violet brown, occasionally yellow brown or yellow and olive. For the second treatment, black, white, gold, blue, red, green, rose, red brown, yellow brown, orange, yellow, flesh and olive. Persian coloring rarely includes turquoise or delicate pink, but rarely omits bright green, the favorite color of Mahommed.



The designs best suited to the duller scheme of coloring are Nos. 4, 6, 7 and 10, in fact, almost all designs where those curious conventionalized flower forms are found.





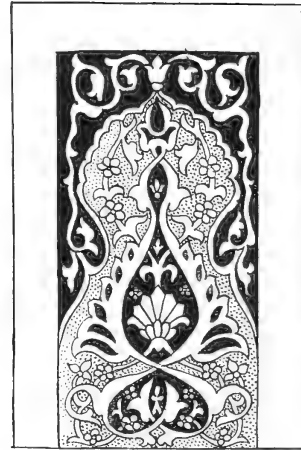


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PLATE DESIGN BY MISS VILAS

Application to**Modern****Design**

This is a simple adaptation of the border design No. 5, illustrating the variety of effect which can be obtained by simply varying the color on the same design. This can be treated in either of the two color schemes mentioned, but is rather more suited to the richer combinations of color. For those who do not understand the use of flat enamels, it will be



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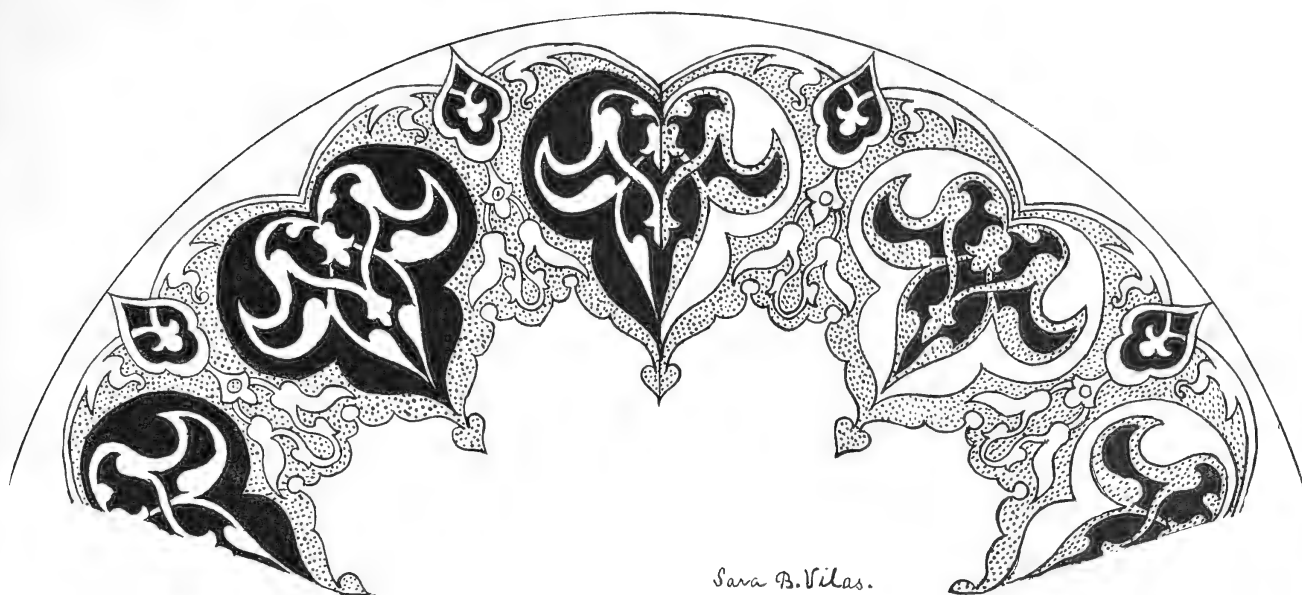
found that very rich effects can be obtained by simply using ordinary colors painted on and combined with gold.

COFFEE POT

This design is a combination of No. 3, No. 9 and No. 11. The light ground should be of a buff tint, and the design of colored enamels on a gold and bronze ground. Use white, black, green and dark blue in the design, with a touch of red on flowers and center of design. Outline everything with gold.



12—SECTION OF PERSIAN BOWL



PERSIAN PLATE DESIGN

FOR BEGINNERS

WHILE some of our designs may seem complicated, they really are not after a little study of them. If they appear formidable, you may use tracing paper, which facilitates matters considerably (but do not become too dependent upon tracing paper), then go over the design after it is transferred very delicately in India ink, which if a mistake is made will still adhere to the china even after rubbing off the color with turpentine. Try some of those beautiful Arabian designs in the October number, that teapot for instance, and you will be surprised how quickly the design goes, and delighted with the elegant results. This will make such a charming Christmas present, and it will be so different in design from any thing that you can buy in the stores.

It is delightful, carried out in flat colors with the flat gold outline. If more ambitious, use the enamels and raised gold. It is quite simple after all, yet rich in effect. You will not tire of it, nor even be ashamed to show it in after years, for a conventional design like that is *never* out of date.

Before you begin to paint, get your materials all in order, see that every thing you need is before you, and that your palette is properly arranged and that your colors are generously supplied and in good condition. It is a mistake to starve your brush, and certainly a poor palette kills all inspiration, when one sits down to paint. (This is always trying to teachers to go to a pupil, who has a poor, miserably prepared palette; if you wish her to help you, be wise and have an alluring palette, plenty of clean, soft color, and she will hate to leave you).

If you are using lustre colors, be careful not to use the paint rag for anything but wiping the brushes—unconsciously you may wipe the china with it, and to your surprise after the firing there will be streaks of color fired in. It is better to have a separate brush for each lustre, unless you wash the one brush (after each color) with alcohol, and then dry perfectly.

PYROGRAPHY



PLAQUE IN BURNT WOOD

By courtesy of R. M. Gubsch & Co., New York.

THE art of Pyrography has received a great impetus this last year and bids fair to rank as high as any artistic decorative work. That even the most subtle shading can be done with this medium will be seen in the accompanying illustration. The materials are inexpensive and few lessons are needed if one knows how to draw. The effects are artistic and easily gained.



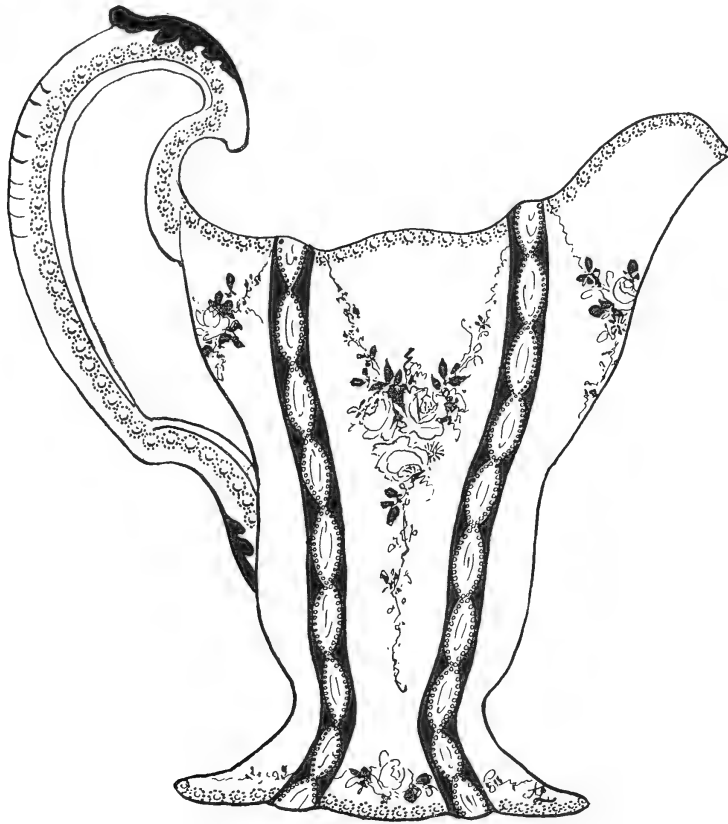
JAPANESE ANEMONES

Genevieve Leonard

THE Japanese Anemone seems best adapted to something tall and slender. I would suggest a background of grey, made of equal parts of warm and tender Grey. The flowers being white should be left out and afterwards shaded with light grey, with a little Aufsetzweis (or relief white), on the high lights. The center of the flower is a light green and the stamens are a bright yellow; the stems and leaves are quite a dark bluish green, the buds a lighter and more yellowish green.

LUSTRES

STEEL BLUE, used alone, is one of the most striking colors we have. Painted on with a large square shader full of lustre and allowed to run thick and thin as it will, it gives a beautiful iridescent effect, being peacock blue and green where it is thick and ruby where thin. Padded, it is a steel blue grey with pinkish lights, and makes a good background for decorative flowers. This is still more effective as a background when it has light or dark green painted over it for the second fire. With yellow over it for the second fire, it has the effect of oxydized silver.



Anna B. Leonard

DECORATION FOR PITCHER

THIS is a very quaint shape and may be decorated in various ways. We give the decoration in the French style, which will be found very dainty and graceful. The two stripes are raised in the china, so we adapt the design to what is given.

Draw the lines on either side of the raised stripes, and then the oblong figures running down the center of them. These are to be Turquoise Blue enamel, surrounded by fine paste dots (beading). The darkest part of the stripe is Gold. Turquoise enamel dots, surrounded by raised Gold

beading, ornament the bottom, top and handles. Directions for the little roses have been given.

For this same shape you may also use some of those beautiful Chinese bands which we gave in the August and September numbers, and instead of the garlands of roses use the stiff Chinese ornament,—you will then have a most attractive pitcher. This same design may be carried out in different colors in the stripes, or you may have the entire design in raised gold. It will also be charming in green lustre, with the garlands all in colored enamels.

LEAGUE**NOTES**

The Advisory Board of the National League of Mineral Painters held an all-day session, September 15th, at the studio of Mrs. Leonard. There were present Miss Fairbanks of Boston, Mrs. Doremus of Bridgeport, Conn., Mrs. Baisely of Brooklyn, Miss Montfort, Miss Hörlocker and Mrs. Leonard of New York. Mrs. Mary Alley Neal sent her proxy. Mrs. Worth Osgood, the President, occupied the chair, and under her guidance much business was put through, especially that referring to the Paris Exposition. The advisability of accepting the invitation from the Federation of Clubs to exhibit in Milwaukee in the spring was discussed, and it was decided that the officers of the League could not undertake the responsibility of another exhibition, but that individual clubs could exhibit if they so desired, as many might like to send their china there, when they could not send it to Paris.

The information obtained during the summer relative to the League's exhibit at Paris was laid before the Board by the President. The Council were represented by letters of advice to the Board of Managers. These letters showed a deep interest, and were a source of encouragement as well as help, in formulating plans for starting the earnest work to be accomplished in the near future. The contracts of members for space not having been returned at this early date, no estimate could be formed of the number of exhibitors. A crude calculation, based on rough estimates given by Director M. H. Hulbert, was brought in, to show the approximate cost of the League's international exhibit, and measures for raising the amount thought necessary to place in bank for installing and caring for our exhibit were adopted. Correct information of these measures may be had from Miss Leta Hörlocker, Corresponding Secretary of the League.

The acceptance of Mrs. M. L. Wagner of Detroit, Mich. as chairman of exhibition, has called forth the greatest satisfaction from all sides. Mrs. Wagner is now carefully studying the space allotted to us with a view to making an equitable division and an artistic display as a whole. Upon application to Mrs. Worth Osgood, a good working drawing of League space will be promptly forwarded to any member wishing to submit a plan for the arrangement of our exhibit.

The invitation of the Art Committee of the Milwaukee Biennial Conference has not received the full attention of affiliated clubs. At present the work of the Advisory Board is necessarily all-absorbing, and finding that sufficient time could not be given to the correspondence necessary to successfully carry forward this plan of an exhibit in America, the Board summoned the aid of the Council, requesting each enrolled club to correspond with Mrs. S. L. Frackelton, Chairman of the Art Committee, 695 Cass street, Milwaukee, Wis.

Course of Study for November—Spanish-American War Subjects, November Sunlight.

Individual application forms for League membership may be obtained from the executive, also forms for club enrollment.

Corrected lists of the League's exhibit at Omaha have been forwarded to Director Key for the returning of the china.

A meeting of the Advisory Board will be held November 17th at the studio of Mrs. Worth Osgood, 402 Madison street, Brooklyn. The meeting will be called to order at 3 o'clock. The Council are invited to assist in person or by letter. Applications for membership will be submitted to the Board for approval; the rights and privileges of members considered and defined for the benefit of the Board in administering League

affairs; and all present information summed up for the use of the enrolled clubs.

The Ceramic Club of Washington have elected the following officers: President, Mrs. Victorine B. Jenkins, 1636 Sixteenth street, N. W.; vice-president, Mr. F. L. Grunewald, 1113 Eleventh street, N. W.; secretary, Miss Mary Stone, 326 Pennsylvania avenue, S. E.; treasurer, Miss Annie Schoenborn, 1359 Harvard street, N. W.

November schedule for the League's circular letter:

New York receives Indianapolis October letter from Providence.
 Detroit receives Washington October letter from Columbus.
 Bridgeport receives Wisconsin September letter from Detroit.
 Brooklyn receives Chicago September letter from Duquesne.
 Wisconsin receives Bridgeport September letter from Denver.
 Providence receives Columbus September letter from Washington.
 Columbus receives San Francisco letter from Brooklyn.
 Jersey City receives reply from Chicago.
 Duquesne replies to Chicago.
 Indianapolis receives New York October letter from Boston.
 Chicago replies to Jersey City.
 Denver receives Jersey City October letter from Chicago.
 Boston receives Denver October letter from Bridgeport.
 San Francisco receives Boston September letter from New York.
 Washington receives Detroit October letter from Wisconsin.

Clubs not having received the annual report for the year 1898-99 will please notify Miss Ida A. Johnson, 193 St. James Place, Brooklyn, stating number of copies required.

**IN THE
STUDIOS**

Mrs. Adelaide Alsop-Robineau has returned to New York and has opened her new studio at 114 East Twenty-third street, and is now receiving pupils in miniature painting on porcelain and ivory, besides her decorative work in lustres, raised gold and enamels.

Mr. E. Aulich has returned from Germany and will resume classes in the Hartford Building.

Mrs. Mary Alley Neal is at home now and is receiving pupils at her studio. She will give an exhibition in November.

Mrs. Clara Taylor, one of Mrs. Leonard's former assistants, has opened a studio in St. Louis. The KERAMIC STUDIO wishes her all success.

Miss Fairbanks of Boston was present at the all-day session of the Advisory Board of the League in New York on September 15.

Mrs. Culp of San Francisco is now at home after her busy season of teaching at Chautauqua.

Marshall Fry has resumed his classes.

Mrs. L. Vance Phillips, after a year's absence, in which time she has had classes in the principal cities from Maine to California, is now forming her classes at the Fry studio.

Mrs. Elizabeth A. Caldwell of Montreal has been in town and will take back with her some studio decorations as well as new china, painted with Mr. Fry and Mrs. Leonard.

Mrs. Caroline Swift of Boston is resuming her classes.

Mrs. F. G. Howser has opened a studio at 1263 Madison street, Chicago. This studio is in the heart of the "china decorating district," and is one of the most attractive in that city. Mrs. Howser gave a studio reception, September 30th.

Miss Annabelle Mather Hutchinson has moved her studio to 45 East Twentieth street, New York. Miss Hutchinson studied in Paris at the Julian School and at the Sevres manufactory.

CLUB At the invitation of the Portland (Maine) Club, Mrs. Vance Phillips and Miss Laura B. Overly gave a series of lessons, the studio being furnished by the club. This club is very progressive.

The first meeting of the Jersey City K. A. C. was held at the home of Mrs. Glück, one of the members. The club no longer holds its meeting at the Hasbrouck Institute, but is entertained each month by one of its members. Mrs. Worth Osgood was present at the last meeting and talked of the proper way to send china to the Paris Exposition and upon the exhibit in general. There were a number of water colors for competition.

The Atlan Club of Chicago is preparing for the Paris Exposition and also for their own exhibit, which opens the latter part of November in the Art Institute.

The Chicago Ceramic Association held its regular meeting October 7th at 4 P. M. At the executive meeting held September 16th, it was voted to hold the Annual Sale and Exhibition at the Art Institute about the 12th or 15th of November, and at the close of that to re-open the china at the club rooms for a Christmas Sale during the month of December, also to have each month a social, the first one in October. The attraction to the public will be a collection of old china, a paper by some member of the Central Association, and a cup of tea, the affair to be in the hands of a committee appointed.

A meeting of the Brooklyn Society of Mineral Painters was held at the residence of Mrs. Frank Baiseley, 100 Ross street, which was well attended. Much business was transacted, and contracts for the Paris Exposition were distributed. A great interest is shown in the Exposition, which promises well for the club's contribution to the League exhibit. The subject for the day was "Flowers from Our Summer Haunts." Many amusing experiences were related, as well as charming quotations given about flowers.

The Mineral Art Club of Denver held its first meeting of the season at the home of Mrs. Case, October 2d, the members all seeming enthusiastic over the work planned by the League, as they will follow the course of study as nearly as possible, submitting the designs to unbiased judges for criticism. After each meeting the criticisms will be read. The club is getting down to serious work, and they are working in the right way.

The New York Society of Ceramic Arts held its October meeting at the Waldorf-Astoria. Plans were made for the fall exhibition which is to be held at the Waldorf-Astoria November 22-24. These exhibitions have become features of the season of art exhibitions. Many decorators and students will take that opportunity for visiting New York, combining business with pleasure and study.

IN THE SHOPS Some delightful bits of new Doulton are to be seen at Ovington's, New York. The colors are soft and seem to melt into the glaze. There is always such harmony of color in these bits, that it would pay one to study the effects. In no other medium would the same flowers or landscapes look well treated in this manner, but on porcelain the effect is most decorative. A piece of this ware would fit in anywhere.

The coffee pot used with the Historic ornament of this issue is from the catalogue of L. B. King & Co. of Detroit. It is a fine shape and quite reasonable in price.

At Burley's, in Chicago, there are some choice new shapes of white china for decorating, one especial piece we will give in next number.

Miss Wynne has some handsome white china in Dresden. A candelabra in figures, cupids and relief flowers was very attractive.

The white china is very alluring. All the new plain shapes are especially adaptable to the designs given in the KERAMIC STUDIO. Much of the new glassware is decorated in conventional designs, with gold and enamels, similar to our designs given in the October number. One lemonade set was noticeable, it being dark green glass, with an Arabian design of gold and scarlet enamel. The figures of the design were bold and nearly covered the pitcher and glasses.

Glass globes for lamps also have the conventional design in bold scrolls or arabesque or some all-over design. These globes look well on lamps decorated in a similar manner.

There were a number of Dewey souvenir plates during the celebration in New York. Tiffany has plates with Dewey's picture in the center, with appropriate design on the rim. This is redeemed by being printed in a monochrome of blue, which is not bad.

Keramists were a trifle shocked, however, to hear the vendors cry, "Gitcher Dewey pie plates here, only five cents apiece." Was it because Dewey is a New Englander? (This plate, of course, was tin.)

Then another plate had Dewey's colored portrait in the center (which, of course, was printed on) with the design on the rim in green—a sea weed design. Imagine the nation's pride, the conquering hero, painted on a plate, and treated as if he were the much abused, impossible fish, and framed in sea weeds!! Is it a wonder that ceramic artists have difficulty in exhibiting in the Fine Arts building?



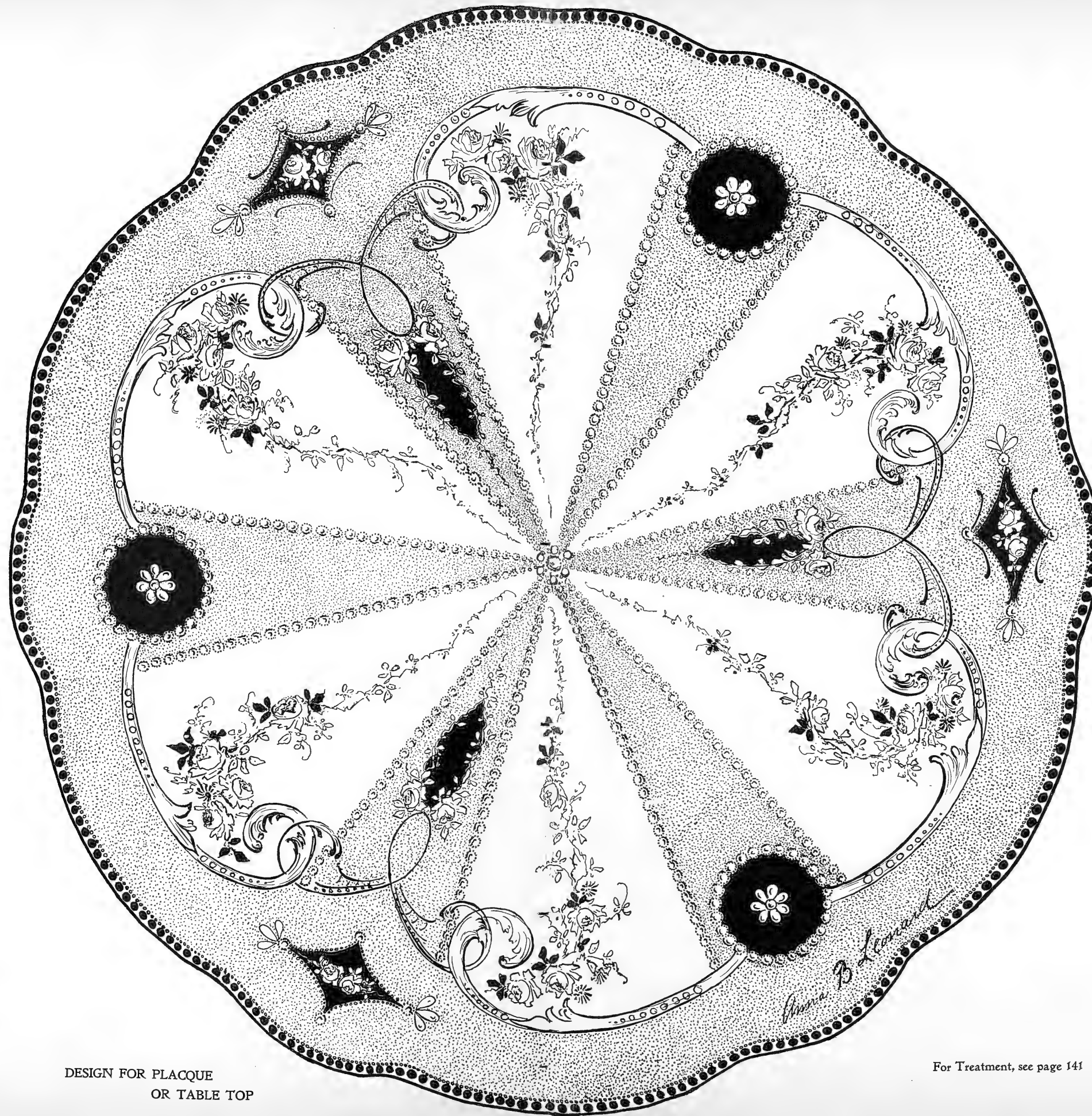
DESIGN FOR PLACQUE OR TABLE TOP

THE darker parts are tinted in a turquoise blue, which is composed of two parts Bright Green and one part Deep Blue Green. Add one-fourth flux to this mixture. This tint requires the hardest possible fire (in a portable kiln) and it is a better way to fire the china immediately after the tint has been put on, without adding further decoration. Wipe the edges of the design carefully and also remove the color from the circles. After firing paint the small roses and garlands. Then carry out the scroll design in raised parts, and make the small settings for the enamel dots. The enamel should be light pink, which can be obtained by using a very little Carmine, No. 3, to color it.

The dark medallions may be gold or bronze with flowers in colored enamels, or merely flat color.

This design can be used for a table top, by making the border a little wider. Do not try to finish a piece of work like this in a hurry, linger over it, and have every detail as perfect as possible. If one becomes tired making so many paste dots, it is better to put the work away and start something else. It is a good plan any way to have several pieces on hand. If one does not feel in the mood for painting, try paste work. If that is tiresome, try a little designing, always keeping plenty of work on hand.

In this way much more is accomplished. Full directions for paste, enamels, and garlands of roses have been given in previous numbers of the KERAMIC STUDIO.



DESIGN FOR PLACQUE
OR TABLE TOP

TREATMENT OF FIGURE STUDY

L. Vance Phillips

HIS study suggesting the stately minuet of Washington's day is especially beautiful and interesting as a study of drapery. The dress of this period presents, probably, everything considered, the most

picturesque style ever given us, including as it does a male costume in which beauty of color and fabric are happily combined with grace of line—all this without detracting in the least from the manly bearing of the wearer, on the contrary rather accenting the most admirable qualities.

It is as a drapery study and general color scheme that treatment will be given. No details of the flesh painting will be considered, the subject being chosen for those already familiar with a flesh palette and so prepared to take up a composition with several figures. Such students will understand that a general color scheme is necessary, one in which there is contrast sufficient to satisfy a love of color, yet with it such a general harmony in the half tones and dark shadows that the whole effect will be restful.

The two principal figures at the left would make a simple and effective composition used alone and could be adapted as a vase decoration. The entire composition would be most effective on an oval or rectangular slab. This should not be chosen larger than the copy given unless the subject itself is enlarged to suit the porcelain and so preserve the proportion given. Increasing the surrounding space even in a miniature does not increase the interest of the subject, but makes the obtaining of a good perspective much more difficult. This caution is a general one for the somewhat inexperienced worker who is often tempted to enlarge upon surroundings, believing it an advantage in effect and not understanding the difficulty of rendering correct perspective or the blemish a poorly represented perspective is to an otherwise good painting. In using this composition on a slab for framing as a picture the male figure at the left may, if desired, be omitted without losing any of the general interest. The young woman in the background could be omitted, yet had best be retained as highly valuable in obtaining a good perspective. This figure should be painted with rather more grey than is shown in the half tone, making all the lights several tones lower than the high lights on the principal figures.

Make a correct and delicate tracing, after which fix it with India ink.

Set your palette as follows with Fry colors. Not having these refer to page 40, June issue of *KERAMIC STUDIO* for duplicates in *La Croix*, *Dresden* or any of the special manufactures.

Albert Yellow,	Brown Green,	Deep Blue Green,
Yellow Brown,	Apple Green,	Dark Brown,
Pompadour,	Dark Green,	Violet No. 2,
Copenhagen Blue,	Violet of Iron,	

Silver Grey, or its equivalent, *La Croix*, Apple Green and Carmine No. 1.

Begin with the background as being the strongest note of color, working from upper left hand to the right. Complete same while color remains moist. Carry the background at the beginning only down to the narrow point of the uplifted drapery on the left, to the ornaments on the cabinet at the left center, and on the right half way down the outline of figure, working down last of all to the middle right that you may lay in softly the distant figure in greys that tone into the background.

In laying the background use the color medium strong, not a tint but a good body of color, as you should aim in this composition to bring the figures out in strong relief in the first painting. In the second and third paintings the background will need only general washes for toning into harmony and giving accents to the drawing here and there.

Use a large square shader, well charged with color and moistened with both an oil medium and turpentine. At the upper left begin with Apple Green and Copenhagen Blue. Pass into Copenhagen Blue and then into Copenhagen and Dark Green mixed, grading these colors at the top from left to right. As you pass down behind the figures add to these colors quite a little Violet of Iron to warm the deep shadows. Lay the color somewhat over the outline of the masses of hair that it may while still moist be softly wiped into the exact background texture.

The ornaments and divisions of the paneled wall may be shown by using yellow brown in the greys for the lights, and Yellow Brown and Violet of Iron in the deep shadows, producing a look of gold in shadow. Use same scheme for frame into which suggest a low, dull-toned landscape, so dark and indistinct as to attract no attention, but painted strong enough to be in right relation to the wall. You are now ready to lay in the indistinct figure. Use a touch of pompadour in the grey of the face, less in the general tone and more in the shadow portions. Tinge the grey of the dress with violet (Violet No. 2 and Deep Blue Green) with Violet of Iron added in the deep shadows. A clear grey for the lace with a little warmth in the deep shadows. Violet of Iron and Yellow Brown would be a satisfactory warmth touched into the general scheme. With this warm tone lay a half circle shadow for each pearl. Remove a high light with a wooden point while moist, or with a curved eraser when dry. This light if pure white may be reduced in a general wash in second painting. By treating the pearls in this way the local color is the color of the flesh and this will give the proper shadow quality, while the painting is the simplest possible. This hint of shadow management should be carried out in all similar effects of the distance. The hair may be finished with the brush, but if found lacking in texture or in the modeling, lights may be wiped out with a bit of cotton on a wooden point, or, when dry, texture and lightness may be given with the steel eraser, used softly, removing only part of the color. This choice of methods in the obtaining of a given effect is in deference to the condition of the color at the time of completion, it being impossible to always have the same consistency as to oil. These differences must be met by a deft use of whatever tool will bring the desired effect.

The soft, fluffy hair of the girl at the left should be secured, together with a general softly wiped outline of the three heads and figures against this ground. The painting of them may be taken up at once or wait for another sitting, but the soft outline should be secured in any event.

Use that flesh palette with which you are familiar. As a general color scheme the young woman at the left may be fair with eyes of deep blue—which means grey with a hint of blue to give the effect of dark blue—eyebrows a dark brown, hair powdered as is the case with each of the figures.

The young man may have a brunette complexion, dark eyelashes, and eyebrows, with white satin bow tying his hair. This latter that the line of head and hair may not be broken up by change of color, merely a change of texture.

The tall beauty in the right foreground may also be brunette, but slightly more delicate in coloring. This will aid



in bringing her forward in the composition. A point can be gained for this effect by choosing warm coloring for her gown and contrasting it with a cooler scheme for figures farther back.

The first figure at the left will have a gown of delicate green blue with a white front. Lay shadows of the latter delicately with silver gray. The few deep shadows a delicate purple (Violet No. 2 and Deep Blue Green). For the lace effects use the same colors with Violet of Iron and Yellow Brown in a few of the darkest touches. The robe proper may be painted with local color (general lights) of Deep Blue Green and Apple Green or Fry's Russian Green. The half tone shadows Deep Blue Green and Violet No. 2, with about one-third Silver Gray, added to soften color and to supply glaze. The deepest shadows Violet No. 2 and Violet of Iron with a touch of Deep Blue Green. Be careful to keep the silver gray out of the deep shadows, as in the fire this color will destroy the Violet of Iron.

The young cavalier may have a white satin waistcoat, embroidered in gold, white shoes and hose, gray breeches, gray blue coat with gold embroidery, white satin cuffs, gold embroidered, and cream lace.

Leave the china for white of the waistcoat, depending upon sharp lights and folds to give the effect of satin. Use blue for the half tone shadows, purple for the general dark shadows and a touch of Violet of Iron and Yellow Brown in a few of the very darkest accents. The cream lace may have a faint skim of yellow brown fluxed with gray, purple half tones and reddish yellow shadows. This constant repetition of the warm dark shadows gives harmony just as a repetition of gray half tones helps to give atmosphere.

The coat could be beautifully painted with La Croix's Rouen Blue or a dull old Delft Blue. The former fires with different shades when it is used in different degrees of strength, giving charming variety without using any other color, except perhaps some touches of warmth in the darkest shadows.

The breeches may be painted with silver gray lights, cool shadow for flesh in the medium tones and the same reddish yellow touched into a few of the darkest accents.

The figure on the right may have a pink crape gown with pale yellow front and old cream lace. Use for high lights of pink a mere skim of pompadour with one-half flux added. The half tones Silver Gray with a little "Rose" or Carmine added, and the deep shadows pure Violet of Iron. A thin wash of Albert Yellow over the front, silver gray shadows with a few warm accents, (Violet of Iron and Yellow Brown), in this case letting the Yellow Brown predominate to give a better effect for yellow drapery, on the same principle that the yellow brown was omitted in the deep shadows of the pink drapery. The feather in the hair may be pink or yellow, pale in either case.

Paint broadly for the first fire, but have every important shadow and line absolutely correct as the large, general masses and lines follow the figure. Think little of the fold and line itself, but think much of the form that gives these masses and lines. Read carefully and understand the above sentence. In it is the most important direction for the study of drapery. The subtleties of color and texture are as naught if this is not considered always of primary importance.

The ornaments on the cabinet may have a repetition of all the colors used, or of only part. Brown Green would furnish some new contrasts without disturbing the harmony. Use plenty of the wall colors to subdue and put them back. In painting the cabinet use sufficient Violet of Iron and Dark Brown with the grays to represent mahogany, and these colors

with a little Dark Green in the deep shadow under the cabinet. The polished floor should be a general scheme of yellowish grays, repeating and reflecting wall color as well as a slight reflection of the pinks, blues and whites of the draperies. Carefully join the lower background to the upper that it may show as little as possible. In the succeeding painting make your joining at another point.

Take greatest care to have all your lights cleared out for the first fire. Have the lace, hair, and high lights of the fabrics all lighter than you need them. By this careful attention it will not be necessary to force any of the high lights with enamel. This also leaves pleasant opportunity to model and work out detail in the later paintings.

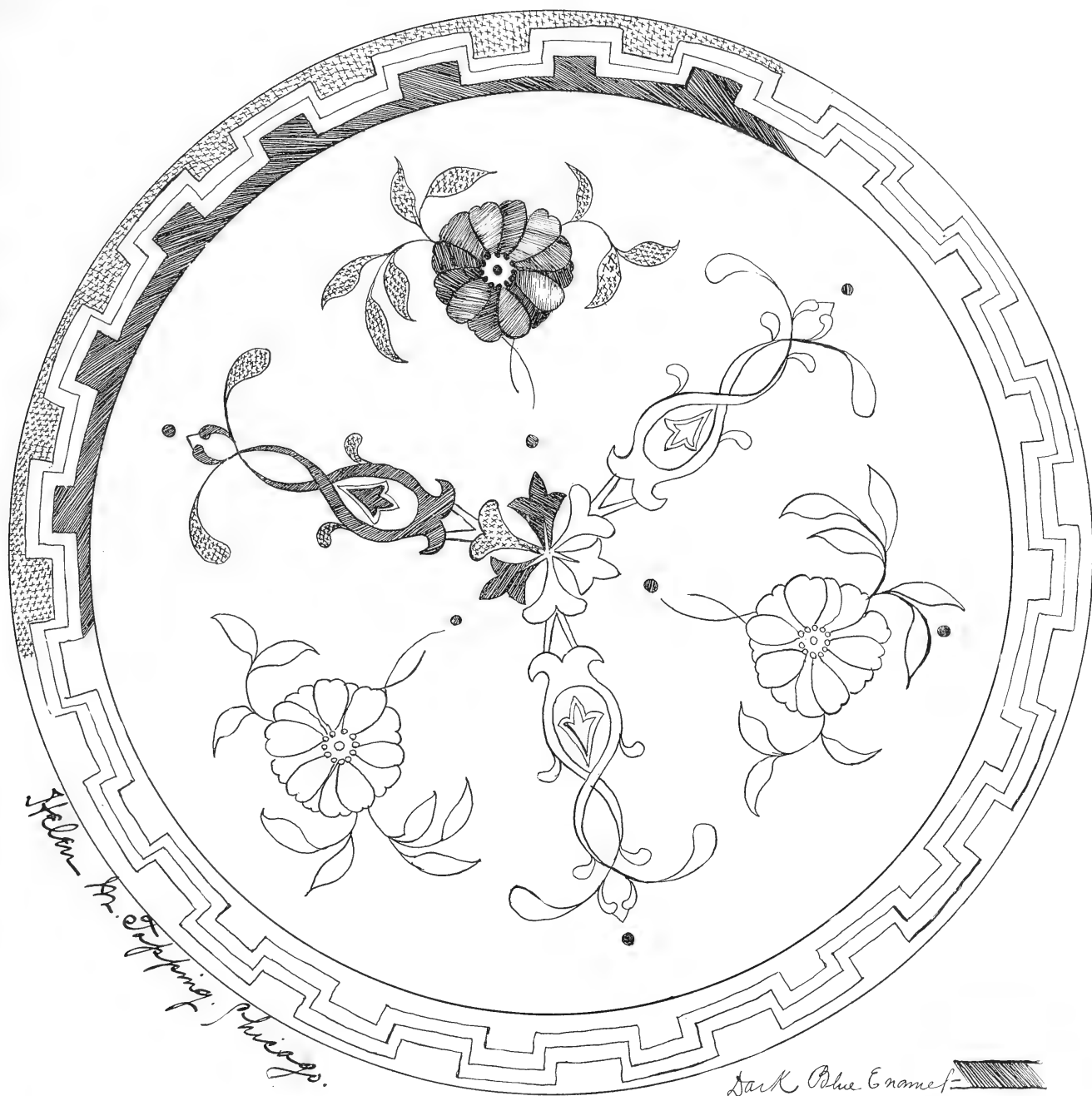
For the second and third fires still paint broadly, accenting the shadows and getting the relation or value of shadows to each other. If a given place seems too green wash it with violet. If too red with blue grays or dull greens, (Dark Green or Brown Green). In places not properly glazed use a wash of Apple Green or of Silver Gray, or a thin wash of the previously used color, this time highly fluxed.


Plan for three fires. The first one should be very hard to establish a glaze, and if this is established at first the succeeding fires need not be quite as strong. If a fourth fire is needed it should be only that there may be a touch or wash of color here and there to accent a shadow or tone some color into harmony with the general scheme. Also some touches may be needed to perfect the expression or coloring of the faces. In fact the paintings that succeed the first careful one are not only to hold lights and deepen shadows that strength may be given to the composition, but it gives the opportunity to study glaze and harmony. All these points can have thoughtful attention and together be brought forward to a perfect finish.

TREATMENT FOR CHAFING-DISH BOWL

Helen M. Topping.

THIS design was made especially for a chafing-dish bowl, although it can be adapted to other pieces. The bowl rather shallow, with flange or shoulder, which the border just fits. After sketching your design, outline the entire design with Dark Blue, using a touch of Black to tone, and mixing with turpentine only. The flowers are painted in Dark Blue enamel, and should be laid on broadly, giving a darker tone to the petals in background. For flowers use Dark Blue, touch of Brunswick Black and one-eighth Aufsetzweis (in tube). Mix with turpentine only. They should be raised slightly and in color a rich dark blue, as in fact should be all the blue used. For leaves use Apple Green, Mixing Yellow, touch of Deep Chrome Green 3 B, one-eighth Aufsetzweis, mixing as before. The centers of flowers should be a pale yellow. The alternate figure is made of the Blue Enamel, except the terminals, which are of the Green Enamel. The central design is alternate blue and green, the trefoil figure being blue with a point of green through the center. The outer border is of the green enamel, the inner one of blue enamel, the line between being dark blue on the white ground, this being the only place where the white of the china is left. The center of the bowl is tinted all over with a soft grey tone (use Yellow Ochre, Brunswick Black and Dark Blue, mixing with Balsam of Copaiba and one part Oil of Lavender). Be careful that your background is not harsh in color, as much of the beauty of the bowl depends on the tone. If you prefer, you can use Marsching's Yellow Lustre for this background, instead of the grey. This design is suggested by the Chinese, and like most conventional designs, needs the colors to show the effect.



Dark Blue Enamel = 

Green Enamel = 

CHAFING DISH BOWL—HELEN M. TOPPING

POPPIES CONVENTIONALLY TREATED

FEW realize what beautiful effects can be obtained by treating flowers in a conventional manner. Look at a cloisonné vase for instance, decorated with *Fleur-de-lis*. The body of the vase will be a solid color, a green grey or a blue grey, or may be white or fawn color. The flower grows up from the base in a perfectly natural manner, but treated in flat tones with shading in simple masses, perhaps only one flower and bud and a few leaves on one side of the vase, the rest just a simple, beautiful color. There is nothing more restful and satisfying. Now here are two ways of seeing Poppies. The simple, natural drawing of the single flower by M. Verneuil, and the fantastic but graceful double Poppy of Habert Dys. M. Verneuil's drawing adapts itself perfectly to the Japanese treatment of a vase. Take a brown ground shading to fawn color, or a solid color if preferred, use two shades of green on leaves, stems, and buds, and for the Poppies, a pink, red or crimson, as preferred, or make your Poppy yellow or mahogany or blue if you want to. You do not have to confine yourself to nature entirely in a conventional treatment as long as you get a pleasing and not incongruous effect. You would not make a green flower, for as a rule green is confined to foliage, but if you are treating the design in monochrome you can use any color in the universe. In this manner of treatment you will need outlines. Gold will give a cloisonné effect, but black or any harmonizing color will be almost more interesting, especially if you treat the design in lustres instead of china colors. The Poppies by Habert Dys would make a fine border for a punch bowl by simply continuing the design and repeating it. If you wish to try them in lustres a most gorgeous effect can be obtained by painting the Poppies with Rose and Ruby for the first fire and going over them with Orange in the second. The Rose will then be mahogany and the Ruby scarlet. With these put in a few yellow and orange Poppies for variety and because the bit of different color rests the eye. Try a few different flowers in a conventional way, and we are sure you will be delighted with the result.



"ARTISTIC JAPAN"

Ph. Burty in "Artistic Japan."

THAT the Japanese have the true love of art, and are collectors and connoisseurs as well, is shown from a book describing ceremonies of the *tea-jins*. These ceremonies are especially interesting in the volumes devoted to vases of Japanese earth, to designs of forty-seven tea-pots, to old and new porcelain, to Chinese cups of the *tem-moker* epoch, to *Sou-take* porcelain, to iron kettles for the *tea-no-yu*.

It may be imagined of what an interest, historical, technological, etc., a translation would be. In a partial translation of the chapter of the forty-seven tea-pots, we read that the *izoun-nason* (and many of them) belonged to His Majesty the Shogoun. A *tshoji-boro* is preserved in the temples of Nara. The dimensions are given as well as the color and the thickness of the enamels. The smallest manufactures are indicated.

A prince desires a piece so beautiful, so unique, that the dealer thinks he will keep it for his own collection. Two years go by; the prince returns, obtains it at the price of gold and sends it to a friend, etc. This partially shows to what an incredible degree the love of the curious prevailed with this aristocracy.

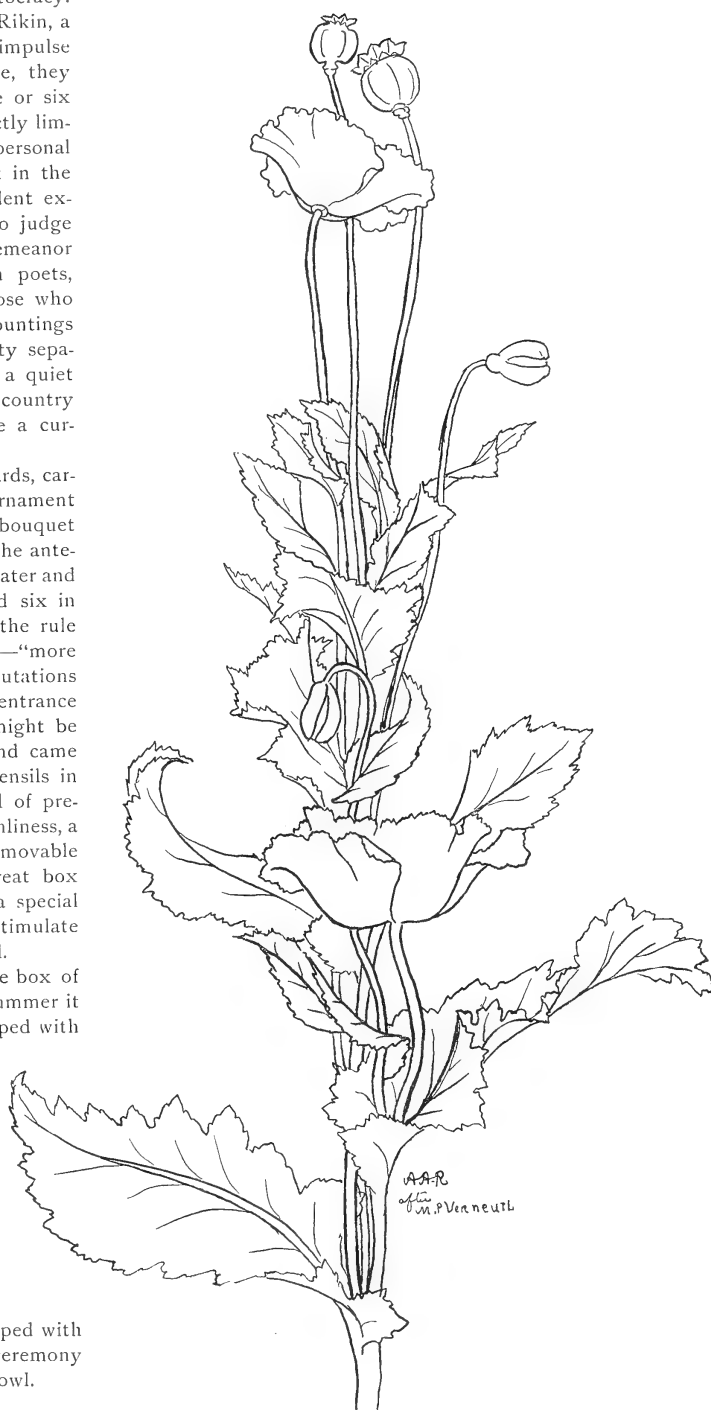
Now about the *tea-no-yu* itself. The primitive regula-



tions borrowed from China under the Shogunate of Yoshimasa were changed. Later, Hideyoshi (better known as Taiko-Sama) promulgated a code of etiquette which served as a standard for the social observances of the high aristocracy. The articles had been drawn up by a favorite, Senno-Rikin, a great amateur of ancient pottery, who gave a direct impulse to Japanese ceramic art. Authoritative and sensible, they have been, with slight exceptions, accepted by five or six sects down to the present day. Discussions were strictly limited to *art*; archaeology, politics, social questions and personal recriminations were vigorously excluded. An expert in the ceremonial was attached to the society, and the president exercised a function much sought after and coveted. To judge from a wooden statuette, they united a modest demeanor with dignity, subtlety and wit. They were often poets, painters, ceramic artists, lacquerers, sculptors, or those who were skilled in forging blades, or in chiselling the mountings of sabres. The meetings were held in a special locality separated from the rest of the house. Most frequently a quiet corner of the garden was selected, or a place in the country where there was a nice view, near a cascade, or where a current of water furnished an oxygenated stream.

A *tcha-seki* comprised a room of about three yards, carpeted with *tatamis* matting, and absolutely without ornament other than a *kakimono* suspended on the wall and a bouquet of flowers and leaves. The guests were received in the antechamber. A cabinet (*midzu-ya*) contained vases for water and all the apparatus. The guests were not to exceed six in number. In the same way Brillat-Savarin imposed the rule for diners who respected themselves and would talk—"more than the Graces, less in number than the nine." Salutations exchanged, and the places indicated on the *tatamis*, entrance was made by a very low door, that the salutations might be without affectation, low. The host passed in last, and came out again in order to take from the *midzu-ya* the utensils in the prescribed order in a basket, pieces of charcoal of prescribed dimensions, a brush to insure scrupulous cleanliness, a fan of three feathers to quicken the fire, pincers, movable rings to lift the kettle, a box of perfumes, and a great box containing inkstands and papers; and, to conclude, a special bowl, with cinders still alive, and a stalk of metal to stimulate the perfumes, which covered the smell of the charcoal.

Then the guests asked permission to examine the box of perfumes, verifying its age, beauty, rarity, etc. In summer it has to be of faience, in winter of lacquer. Tea is steeped with a spoon of bamboo in an earthen vase with an ivory cover, enclosed in a pocket of precious materials, generally made of portions of ancient and historic fabric. An earthen pot containing pure water is placed on the table, also the *tcha-van* in earth or in porcelain, remarkable for its antiquity, and often worth a considerable sum. The emulsion of the powder in the boiling water is effected in the *tcha-van* by means of a small rod cut from the bamboo. The bowl is carried with deference by a boy to the chief personage of the company, who passes it to the second, who returns it. It is washed and wiped with a fabric of silk, etc. The party separates. At the ceremony of tea in the leaf every guest drinks out of his own bowl.



Many laws of ornament have unavoidable exceptions, due to the creative faculty in the mind of the artist.—*Racinet*.

THE APPLICATION OF ORNAMENT

A. G. Marshall

SECOND PAPER.



UNDER the general designation of ornament, two great classes of design are included. The most primitive in idea and use is the geometric or purely inventive ornament. This form is also the structural basis or groundwork of all repeating patterns of the later and more highly developed class, where motives are natural forms more or less conventionalized. A third class, the purely naturalistic, is sometimes included as ornament, signifying statuary pictures and imitative carvings when designed to occupy special places in architectural, cabinet work or landscape gardening schemes. But this stretching of the term is quite apart from our present subject which is *applied* ornament, the decoration existing for the sake of the thing decorated instead of being the chief consideration, like the sacred statue in the temple or the picture in the gallery built to receive it.

Good inventive ornament is based upon geometrical laws and proportions, and it is a brilliant illustration of the survival of fine things and types that even its most primitive designs have never been and never will be out of vogue. We may consider them commonplace because familiar, yet they are always satisfying and in good taste. The reason for this is simply that such designs follow the lines of the most fundamental laws of our being as naturally as we build the floors of our houses flat and the walls upright. Fig. 1 shows some

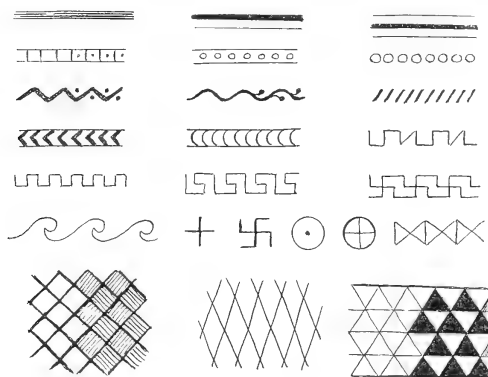


Fig. 1.

typical primitive ornaments invented by savage and barbarian decorators and transmitted to succeeding races. The curved forms seem to have been developed latest. There is, however, a very definite limit to geometric or purely inventive ornament which is soon reached by fertile designers. We can quickly exhaust all the positions in which two straight lines can be placed with respect to each other, as in Fig. 2. Now



Fig. 2.

while the combinations of all possible lines and angles and curves are probably infinite, yet the arrangements which are effective for ornament can be in time quite worked out, and perhaps were so exhausted by the Arabian and Moorish designers, in their wonderful textiles, carvings and mosaic patterns, their religion forbidding the representation of any natural form, even conventionalized, and confining their art to

geometrical figures. Other peoples, not so hindered by religious scruples, early adopted hints from nature and developed the conventional idea. It is an interesting speculation to the decorator to-day whether natural leaves and flowers first supplied the motives, the original conventionalization being an imperfect attempt at the imitation of sacred plants, trees, etc., or whether, as is far more likely, the early artist, struck with the suggestion in such inventive forms as the waved line with added branches in Fig. 1, made with a hued point, and the so-called primitive lotus as in Fig. 3, made with a brush, referred to the natural vine and flower and developed the "acanthus" and "lotus" ornaments from which have descended an inexhaustible line of decorative enrichment. Mr. Frank G. Jackson in his lessons on decorative design, quite convincingly illustrates this probable origin of conventional designs from the inventive type.



Fig. 3.



Fig. 4.

Conventionalization is a very broad term, including at its extremes such rigid, almost geometric forms as the olive branch, Fig. 4, from an early Greek vase, and the close approach to realistic treatment shown in the same motive,



Fig. 5.

Fig. 5, as handled in a late Roman carving. In the early example the type can barely be recognized; in the other it comes dangerously near the exact imitation of nature. Figs. 6 and 7, from modern designs, illustrate better conventional-



Fig. 6.

ization, Fig. 6 being as naturalistic as is often desirable, and Fig. 7 as conventional as may be without risk of losing the natural motive. The Japanese, with much more freedom of treatment, still keep their decorative suggestions far from the imitation of nature.



Fig. 7.

[TO BE CONTINUED.]

NEWCOMB POTTERY

Mary G. Sheerer



OUR years ago there was started in New Orleans a little pottery, which, from the nature of its hopes and fears, is rendered interesting not alone to the lovers of beautiful things, but to those who are watching carefully the growth of true art in this country. This pottery was the outgrowth of a desire of the president of Newcomb College of New Orleans and of the director of the art school connected with the college, to establish a pottery under the support and guidance of the college, for the purpose of furnishing a means by which the students of the art school could continue their work after completing the course of study there. In other words, it was hoped that it should become a real means of support for the advanced student, but only so far as it could be done without sacrifice to its educational side.

The fact of its being under the support of the college would make it possible to aim for only the truest and best, and so it would not be forced to consider too closely the tastes of the public, but to follow honestly and sincerely its own principles. To this end it was decided that the decorator should be given full rein to his fancy—provided he did not overstep the boundaries of pottery decoration—and that no special style should be followed, but rather that each should follow his own style, making the decoration in this way more spontaneous—less conventional—it was hoped.

Also, for fear the decoration should become mechanical by repetition, it was decreed that no two pieces should be alike, but that each should be fresh-inspired by the form and demands of that special vase or cup.



The qualities and limitations of the southern clays were to be studied and used, if possible, and in addition southern flora and fauna were hoped to become the main spring of the decorations. For, parenthetically, is it not the most simple and unaffected thing to do to look about one for things beautiful, and not to consider it necessary to go abroad to find them?

The whole thing was to be a southern product, made of southern clays, by southern artists, decorated with southern subjects! There were possibilities in it. And so with these hopes and fears the Newcomb Pottery was given birth.



It was started with a mere handful of workers, in a picturesque old building in the center of the college grounds. One of the kilns poked its head above the roof and so was announced to the city that a new work was commenced. Other kilns were erected, and a potter who had drifted to New Orleans from the Golf Juan Pottery, France, was installed, together with an instructor, and all necessary appurtenances.

From this modest beginning it has grown slowly but very surely to a well established pottery, meeting with encouragement in its sales from the people of its own city and from visitors from New York, Boston, Philadelphia, Chicago, etc. It has also been much gratified by receiving letters of congratulation from several of the important museums of the country.

Prof. Morse of Boston, who is so high an authority, after seeing some of it at the Boston Museum, wrote the following:

"I must express my admiration for the very beautiful essays of your oven. It always seems strange to me that in a nation of 70,000,000 of people, there were so few potteries worthy of recognition. With the exception of that queer genius, formerly of Chelsea, we have had to look to the West for any expression of art in pottery, and the noble attitude taken by the Rookwood of Cincinnati, the remarkable work being done by the Grueby pottery of Boston, and the artistic work of the Edgerton, Wis., pottery must have put to shame much of the pottery turned out by the eastern ovens.

Now the south enters the lists, and in your work we have forms and glazes which must appeal to the critical eye even of the old potters of Japan.

I congratulate you most heartily on your success and wish you all prosperity in your enterprise."

Very truly yours,
EDW. S. MORSE.

The Centennial Exposition at Philadelphia gave the first impetus to the desire for making artistic pottery in the United States. It was from the exhibits there of the many art

potteries from different parts of Europe, specially that of the Limoges pottery, that the founders of the Rookwood were first inspired to try their fortunes with the kiln, and since then the few that Prof. Morse mentions have been launched and many others of somewhat different nature, showing this oldest of the arts still lives and appeals to the hearts of people.

There is no art more fascinating than that of the potter's wheel—to see a mere lump of clay, such as one might pick up in the street, suddenly, as if by magic, transformed into a vase of beautiful form and proportion, must ever continue to delight the soul of man.

From the beginning, when it is yet fresh from the potter's hands, bearing often the marks of his fingers, through the period of its decoration, through the glazing, through the fire tests, it is a continual source of pleasure and surprise.

There are many mishaps in this most treacherous of instruments—the kiln—but there are as many more delightful surprises in store. The opaque metallic glazes are very uncertain in their results, but even if they are not what was expected they are apt to be something even finer. For example, put two or three vases covered with a copper glaze in the kiln and at one time they will come out a fine greenish blue, at another time other vases covered with the same glaze will burn to a deep red if the degree of heat should be slightly different. The chances involved are exciting.

The process of underglaze painting is simple and requires simple, big designs and firm drawing, all of which is closely observed in the decoration of this pottery. But I shall not touch upon this side of the pottery—that speaks for itself.



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

H. E. B.—Could you not take a few lessons from some good Chicago teacher of water color and drawing? It is hard to explain just what one means without being able to demonstrate practically the points in question. Look in our teachers' directory. Never paint what you do not see, even if you have been pleased with the effect some one else has gotten. If you want a rich brown effect, put a bit of brown drapery back of your study, you will find it almost blue in the light and warm and rich in the shade. Where you want a red and warm effect use a redder background. Do not be afraid to have your painting of fruits or flowers melt a little into the background. You must not let your edges get hard. The reflected light on the fruit depends entirely on the color of the background. If it looked blue like the high light on the plums, just lift off a little color with your brush, putting in yellow would of course make green. In regard to the study of grapes, we are glad to see you taking the work seriously and drawing what you see, not what you know. Study your grapes more closely, they look too much like bullets. You will find the high lights more square and not on the edge. The grapes in shadow might have diagonal lines across to throw them back. The high spot of light on the grape usually has a dark spot below or on one side. Study the pen and ink work in the best magazines, or buy some reproductions of Fortuny's drawings or Gibson's. That will teach you something about technique, or best of all, find a good teacher for a few lessons. Any one can become a member of the National League who is interested in the work. Write personally to Mrs. Worth Osgood, the President. You will find her address in the Directory.

H. R.—The recipe for gold in the last number is a tried and reliable one. All possible particulars were given in that article.

L. M. L.—The Ceramic Publishing Co. of Indianapolis advertise a deep rich blue such as you wish. You might write to them or to any of our advertisers. A good color can be obtained by dusting on the powder color. Use 3 parts Victoria blue to one part purple 2. If the gold rubs off, it is underfired. The bottom of the kiln is much hotter than the top, so that in the same firing the pieces below might be well fired and those above underfired and the gold rub off. Gold is more difficult to work with when old, as the oil hardens and also is liable to be full of dust.

Mrs. J. H. H.—A good color scheme for the third tall jar on the back of the September number is as follows: Ground light brown with an all over net work of gold, flowers pink, painted naturalistically with green leaves and outlined in gold, the smaller flowers blue. The border about the neck has yellow chrysanthemums on a darker brown ground with green scroll work all outlined with gold. The base is a Chinese teak wood stand.

E. McL.—We will put a candlestick design in the next number, also the simple cup and saucer designs requested.

A. M. R.—When you wish to fire pinks three times it is best to paint in with Pompadour the first time, and touch up for the last fire with Carmine 3 or Rose. Do not use greys except in large flowers, where they can be painted in with the Pompadour.

Mrs. M. F. L.—We would hardly dare promise that lustre could be successfully used over spoiled Delft Green on a Belleek vase. If the color is not heavy you might experiment with Steel Blue or Iridescent Rose. They are opaque and might cover the defective tinting. Put on your gold again and give a light fire. It would be better perhaps to dust on a dark color, such as Black or Dark Brown, and then work out a design in white enamel, giving a cameo effect. Or why not shade your top with Browns, giving the effect of being intended, then cover with fine pale green enamel dots. This has been tried with good effect to remedy a spoiled Royal Green on Belleek. I would not run the lustre over the flowers if you try the first experiment.

H. B.—There is no turquoise blue in lustre, the nearest color is Blue Grey. A dark green such as used on the Napoleon china is put up by Mrs. Leonard. It is called Empire Green. If this is darker than you wish, there is Fry's Royal Green, a little lighter. Miss Mason also puts up an Empire Green. If none of these is the shade you wish, there are the lighter colors, such as Coalport and Sevres Greens. You will find information in regard to the use of lavender with paste and enamels by reading the article on glass decoration in the August number. A little lavender can be used with gold for large surfaces, but is not good for fine lines, as it spreads. A miniature painting on ivory brings usually a much higher price than on porcelain, because it is the fad, also because many prefer the ivory flesh texture. It needs more skill and work, but the porcelain has the advantage of being more durable and there is no reason why the flesh painting should not be fully as pleasing. We will criticize in the magazine any designs sent by subscribers, and return the studies if stamps are enclosed.

Mrs. J. J. B.—A horn palette knife is best for gold, gold colors such as Carmines and Purples, for paste and enamels. The steel palette knife can be used with any of these materials, but is liable to darken or discolor them. The steel knife will also affect blues by making them colder in tone.

CHRISTMAS NUMBER

KERAMIC STUDIO

DEC. MDCCCXCIX Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR DECEMBER, 1899

	PAGE
Editorial Notes,	153
A Few Ideas about Values,	Mary Chase Perry 154
Holly and Mistletoe (Supplement),	Adelaide Alsop-Robineau 155
Plate Design—Arabian (Supplement),	Anna B. Leonard 155
Historic Ornament—Indo-Persian,	Adelaide Alsop-Robineau 156-158
Indo-Persian Persian Plate Design,	Sara B. Vilas 159
Cup and Saucer,	Ida C. Failing 159
The Application of Ornament—Second Paper cont'd,	A. G. Marshall 160
The Holy Family, by Knaus,	161
League Notes—In the Studios,	162
Club News—In the Shops,	163
Berry Bowl,	Jeanne M. Stewart 164, 165, 167
Persian Vase,	Clara S. Taylor 166
Dresden Porcelain,	Anna M. Thomas 166-167
Blackberries in Water Colors,	Mary Alley Neal 167
Design of Oak Leaves and Acorns for Tray,	Henrietta Barclay Wright 168-169
For Beginners,	169
Plate Design,	Adelaide Alsop-Robineau 169
The Collector—Fortunes in China,	170
Holly Decoration for Salad Plate,	Anna B. Leonard 171
Art of Pyrography or Burnt Wood Etching	O. A. Van der Leeden 172-173
Answers to Correspondents,	174



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 8

NEW YORK AND SYRACUSE

December 1899



THE STUDY of ceramics, also the application of design, together with glazes and firing, is becoming more serious and far-reaching every year, consequently we are anticipating the coming exhibitions and sales with much interest and pleasure, expecting, of course, to mark this year's improvement upon each of these lines.

The New York Society of Ceramic Arts will hold its annual exhibition and sale at the Waldorf-Astoria, just as this number comes out, and our next number will contain a description of it. The last exhibition was extremely beautiful and dignified, and it was a fair representation of what is being done by American decorators.

The great need now is a market for this work: to make the public understand our aims and to be interested in them. By the public, we mean the *buying* public. Dealers who have tried to handle work done by American decorators, say that it is uneven and often carelessly done, that there is a woeful lack of originality. What an amateur would pass over lightly as a *slight* defect, a factory would not tolerate, (and sometimes *vice versa*.) Until some of our decorators study these points more seriously, their work will still be looked upon as amateurish—and it is from carelessness that this beautiful art suffers.

Yet there are many decorators whose work compares with the finest from the other side, and it is this standard of excellence that should be seen and appreciated by the public. There should be some permanent place where work could be seen and obtained, where orders could be left and where our best decorators could feel the substantial encouragement of the people who can afford to buy *good* things.

At present the studios and the club exhibitions furnish the only opportunities for displaying this work, and there are many who decorate well who have no studios.

It is the aim of the KERAMIC STUDIO to establish just such salesrooms where china will be received and sold. We are not quite prepared to undertake it now, but the plan is being studied, and we hope to bring prominently before the buying public, work of the highest standard. There are hundreds of gentlewomen in this country supporting themselves by teaching and decorating, and the KERAMIC STUDIO hopes to be the means of finding a permanent place of sale and exhibition.

It was with great delight that we heard a woman, who has very beautiful china, say, that she is making a *collection* of plates decorated by our leading artists. It is to be hoped that the same idea may be followed by others.

Any of our readers, who are interested in collecting old and valuable china, are invited to contribute to our department for the "Collector," photographs and articles on any rare or interesting pieces they may own or be familiar with. In this way they may rouse a reciprocal interest that may prove of great value to them.

The Reeling Figures, after Boutet de Monvel, in this number, are especially adapted to treatment in lustres, or they may be treated as black silhouettes on a colored ground, the drawing in the figures being carried out in the color of the ground.

Everywhere is seen copying and misapplying of the received forms of beauty, of every by-gone style of art, with rarely an attempt to produce an art in harmony with our present needs and tastes. Can we not work into a thoroughly American, and at the same time, thoroughly artistic style of decoration? In studying Historic Ornament, it occurs to us that almost every other country has a decorative style of its own, and, as a rule, the more barbaric, the more artistic. The commonplace, conventional world has a way of saying that artists and things artistic are, in a way, heathenish and barbaric. Can we not demonstrate that we can be good citizens of the highest form of government and civilization, have good consciences, good morals and the highest refinement, and still have a decorative art of the highest type, at the same time thoroughly characteristic and American in character? We have myriad types of nature about us, easily adaptable. When we have made a thorough search over the field of Historic Ornament, and gathered all the honey of color and form and the principles that govern their combinations, then we can gather our own native fruits, flowers and animal life and form from them a decorative art, beautiful and individual and lasting.

The octagon-shaped plate in the supplement was designed after the Arabian designs in the October number.

In our New Year's number we will present our readers with another extra supplement, *i. e.*, a plate divider by Miss S. M. Wightman; by this, one can easily and correctly divide any circle into 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, and 16 parts. We feel confident that our subscribers will consider this one of the most useful helps we have yet offered.

Miss Ida Johnson writes: "Will you allow me to make a correction? You speak of the Indian pipe as a *fungus*, which it is not. It belongs to the Heath family, and its botanical name is *Monotropa Uniflora*. We have quantities of the most beautiful ones around our cottage in the mountains, and I keep great bunches of them growing in jardinières with ferns and vines. Often they are the most exquisite shade of pink. It is a regularly constructed flower."

A Japanese merchant once told me that if such potteries as the Rookwood were located in Europe instead of Ohio, American millionaires would fight for their ware and pay fabulous prices. This gentleman told me furthermore that he had orders from Japanese collectors for this Rookwood pottery which was regarded as something remarkable by the best posted men in Japan.—*China, Glass and Pottery Review*.



1789-1790
M. B. De Moquel

A FEW IDEAS ABOUT VALUES

Mary Chase Perry



GREAT many questions are asked about the meaning of the term "values" as constantly held before the student. And frequently the latter strives to attain results without sufficient theory to sustain him. A few suggestions are applicable to floral arrangements, either in mineral or water colors, but particularly in the primary studies made in the latter medium, to be applied later to porcelain. Decorations of a conventional order are a different matter and are free from certain of these rules, or, rather, are bound by certain other ones.

In massing a composition of flowers, first try to have the principal points well settled in your mind. Let a good deal of mental effort precede the hand work, and it will seem that you are working out a study which you have already seen painted and so know just where to focus your point of interest. Centralize this, and make all the rest subservient to it. Let nothing detract from it, but, on the contrary, make all lead up to it. Sometimes a great temptation comes to work up some minor portion of the design which is not essential, but by yielding, the harmony of the whole is lost. Let the motive itself be foremost in expression, so that it will hold its own and speak out against everything else. You will retain more of truth, and a stronger quality, by keeping all but your principal idea back—back.

If, in making your primary study from nature, there are flowers, for instance, or masses of foliage, which are uncertain or hard to determine, so that you hardly know what importance to attach to them, either in drawing or tone, do not make the mistake of trying to puzzle them out—to give them form where you do not see it, or try to discern the color which you think it should have. On the contrary, if they seem subtle to you, make them subtle in your study—keep up the mystery—it is the essence of something too rare to define. Put in half a dozen colors if necessary, but keep it nondescript or let it melt away altogether.

Also, if there chances to be a mass of leaves or flowers which are merely accessory to the main thought, in expressing them, do not allow them to be thrust forward. An excellent way is to allow the background to come right down over the edges, obliterating the outlines, and in this manner causing the masses to become a part of the background itself. Many

hard edges make a study "papery," and a little touch here and there will give it solidity and pull it together. So when one portion joins another, or when the arrangement seems to melt into the background, do not think you have to clear them out and separate them in order to do conscientious work. We will gain and retain more softness in this studied carelessness, than by any amount of direct striving. So cherish all the "happenings," and if you have sufficient control over your materials, a certain amount of "playing" with the brush and color will lead to results which could not be sought with deliberate intention.

Train the eye to see similarity; to find relations which go from one part of the composition to another. It is not always necessary to use many colors, but similar colors repeated again and again. In this way when a strong, clear color is used for a purpose, it will appear as a surprise.

In the background, put in many of the same tones which were used in the study proper. First find the local color and approximate it. Do not make it positive, but rather *less* than *over* positive, if you are in doubt, because clear color comes forward and mixed tones go back. You will find that a clear color introduced in a background will take the strength from your main theme and render it lifeless—dull. Yet if there chances to be much of a single color in your study be sure to repeat it in the background—force it, even if you do not see it at once. Know that it must be there just the same. If there is a mass of yellow in the arrangement, introduce yellow into the background, even if you have to smother it with other colors.

Study the greens well. Know that there is little pure green, and if you use it so, it will jump out at you. It will also take the color out of everything. The writer recently had an experience in having a green tone put on the walls of her studio, and had much difficulty in deciding upon just the depth and quality of tone. At first a green which was fresh yet restful to the eye proved to be one which forced the using of strong colors in all the work done in the room, so that when the studies were taken elsewhere and away from the influence of the green tone, they literally screamed at one. At last the walls were changed to a green which appears just as full of color but which is in fact full of a vibrating grey and which does not infringe upon the color work done in the room, but rather supplements it than otherwise. So it is safe to keep to greys—yellow greys—blue greys—purple greys—especially the last. If you wish a brilliant result and make the brightest

yellow or flaming red flowers, a clear green will deaden them, while a grey green will keep the other colors bright and fresh.

One is apt to get an idea that a high light to be strong and powerful must be a dead glare of white. On the contrary, a neutral tone over part of it—very lightly—will give the rest a sparkle which no amount of opaque white in water color or enamel on china would do.

Some of these points were exemplified more radically in a study of a mass of violets in a green bowl. The upper mass of flowers and those in strong light were painted in clear Blue Purple—and *that alone*. The lower tones in the flowers themselves and deeper masses underneath were more green than anything else, with deep brown and deep red, yet the effect was the purplest of purples. The bowl—that beautiful light green bowl—was painted with anything *except* green, yet it was the greenest thing we ever saw. In the background were repeated again and again a mixture of the tones in the flowers and the tones of the bowl, so that the clear blue purple in the flowers stood out and held its own with every value of its strength. It was because it did not have to fight against any other strong or positive color in the composition. It was not vitiated nor impaired by being used again elsewhere in *clear* tones. Every thing was kept subservient to the one strong centralized point, so that the mass fairly gleamed and shone out and was radiantly full of color as it seemed. Yet in analysis, the effect was not at all obtained by the use of a luxuriance of color-body, but rather a proper holding in check and restraining of lesser values, so that they would not encroach upon the one more important.

So in making a mental synopsis of a study which you are about to undertake, decide fully upon your center of interest, and guard it with a jealous care. Then work with an action and spring and without touches of hesitation, for your "values" will be preserved.

OUR SUPPLEMENTS

HOLLY AND MISTLETOE

Adelaide Alsop-Robincan

THIS is a chilly season for nude figures. As one of our friends suggests, "It reminds me more of gladsome Spring when folk like to go into the rain and walk on the grass and get wet." However, as mistletoe grows in the south and comes out fresh in the Spring, we do not feel under the necessity of dressing our "Mistletoe" in furs, and surrounding her with snow, but represent her as the pale leaves and berries always suggest,—nude,—coming out from the rich, dark holly, under the warm influence of the Indian Summer. The figure will decorate but one side of the vase, the background being blended into a soft shaded color on the reverse.

After the figure is painted in natural flesh tones, the tree in browns, the holly and mistletoe in natural colors, the vase should be fired. Then lay grounding oil over all but the design, dust on Celadon halfway down, then Royal Green the balance of the way, blending one into the other. Clean off the figure and fire. Blend the green farther up on the celadon for the third fire, so that one color will seem to melt into the other, deepening the celadon if necessary. If you are careful you can work up the figure at the same time, giving as finished an appearance as possible, all over the vase. For the last fire, work up the figure carefully, giving it, if you choose, a wash of pale Apple Green in the reflected lights. Then dust Fin-

ishing Brown on the base, blending it softly into the celadon. An extra fire could be used to advantage to retouch everything. The entire effect should be a harmony of rich browns and greens, fading into the pale celadon tints of the mistletoe.

o o o

PLATE DESIGN TREATMENT

Anna B. Leonard

THE design for this plate was suggested by the beautiful Arabian designs in the October number and will show how they may be adapted for practical use. The combinations and variations of these designs are innumerable and perfectly fascinating to the natural born decorator.

This plate was purchased from M. T. Wynne's, and has always appealed to the writer as particularly well adapted to an oriental style of decoration, or else to something extremely simple and quaint. Being octagonal in shape, there are four panels in gold and four in very dark blue, each having a design laid into the background with color, raised gold and enamels.

The design is first carefully and delicately drawn in India ink, then the raised paste is the next step, the design being followed in wire-like lines, or small dots in some of the figures. The ornament in the center of the blue panels is gold, having a ruby spot in the center (German Ruby Purple, and Lacroix Rose Pompadour, half and half), and a light green spot of color on the upper part of the gold ornament. The gold ornament is then surrounded by turquoise blue enamel dots.

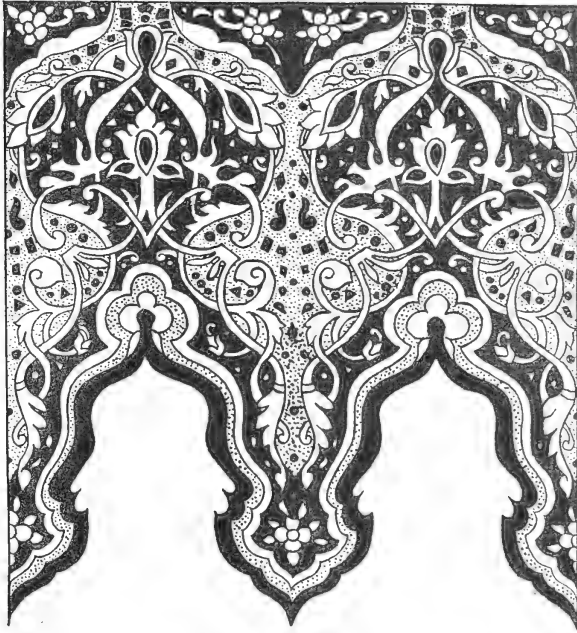
The dark blue panel is made in three firings, using the Lacroix Dark Blue, a touch of Deep Blue Green, and enough German Ruby Purple to make it a little darker and richer in tone. The center of the ornament in the gold panel is of green gold (add a little silver to your ordinary gold), which is outlined by a figure in the very dark blue color. The spot of color within the green gold center is the German Ruby, and forms the pear shape ornament, which is surrounded by a design in white enamel. On the gold panel is a delicate design in black lines, made of the German outlining black.

The narrow border just within the rim, or the flange, is composed of dark green, dark blue and ruby, white enamel and gold. Fill in the crescent shapes with German Ruby Purple, and the ovals crossing the crescents with the dark blue mixture. The background of this band is a dark green obtained by Emerald Stone Green (Lacroix) and Dark Green No. 7 (Lacroix). The spots of enamel are white.

If it is difficult to procure the octagon plate, this design can be made to fit a round plate. While the colors are rich and glowing, the plate is exceedingly quiet in its general tone, but of course is very elegant in effect and suitable only for a perfectly appointed table as a retaining plate, or in a cabinet.

o o

The oldest piece of dated glass known is an Egyptian amulet now in the British Museum, the date being 3064 B. C. Crystal glass was made and sculptured by the Persians, and glass-mosaic was employed by them as early as 530 B. C. They also invented a transparent glass varnish which they laid over sculptured rocks to prevent them from weathering. This silicious coating has lasted to our own day, while the rocks beneath are honeycombed by age. Long before the Christian era Rome had her factories established where glass was blown, cast, wrought, embossed and cut, and millefiori glass of all kinds and colors was made. Vessels, bottles, bowls, window-panes, mosaics, water clocks, dice, and ornaments of all kinds. In Murano, A. D. 1524, crackled glass was invented. The enamel system of glass painting was discovered in 1550.



HISTORIC ORNAMENT—INDO-PERSIAN



WE have here another closely allied form of oriental decoration, a combination of the Arabian and Persian, with the feeling of the native Indian for nature over all. From their highest work of art to the simplest child's toy, you will find always the same guiding principles, *i. e.*, care for general form, absence of excrescences, or superfluous ornament, nothing added without a purpose, nothing which could be removed without disadvantage. There is the same division and subdivision of lines as in Arabian decoration, the difference is not of principle but of expression. The general repose of the decoration is never lost. The ornament is invariably in perfect scale with the position it occupies. For instance, on the narrow neck of a hookha, you will find small pendent flowers, on the swelling form of the bowl a larger pattern, on the lower edge ornaments with *upward* tendency, at the same time forming a continuous line, preventing the eye from running out of the design. Wherever narrow flowing borders are used, they are contrasted by others, running in the opposite direction. The general repose of the decoration is never lost. In general you will find equal distribution of the surface ornament over the ground, the perfection of marvellous drawing, the exact balance of gold, color and form.

General Rules: When gold ornament is used on a colored ground, where gold is in large masses, the color is darker; where lightly used, the color is lighter. When a gold ornament alone is used on color, the color is carried into it by ornaments or hatching of the ground color. When an ornament of one color is used on a ground of another color, it is separated from the ground by an edging of a lighter color or gold, to prevent harshness of contrast. Ornaments in color on a gold ground have a dark edging to prevent the gold overpowering the ornament. Large ornaments in gold on a

colored ground have an edging of color darker than ground to prevent gold overpowering the ground.

The Indo-Persian coloring, as a rule, is very similar to the Arabian and Persian. They use, however, more secondary and tertiary colors, such as mauve, olive and maize. They use a greater variety of colors on colored grounds, with outlines of gold, silver, white or yellow separating the ornament from the ground and giving it a general tone. Sometimes they use black in low-toned combinations. Often the most glaring intensities of color are neutralized into harmony by a gold line, which unites and warms the design, blending the whole together like a transparent veil of gold. In this way they illustrate the rule that colored objects at a distance should present a neutralized bloom.

There is always proportion in the leading lines of a pattern, skillful distribution of flowers over the surface, and notwithstanding the intricacy of the decoration, there is a perfect continuity of design. This fills with a plenitude of decoration the entire surface with profuse ornament either alike or of similar design, being in general a simple repetition of the same subject. The color of the ground, always warm and harmonious, occasionally light, more often dark, unites the design and is the principal agent in the general effect. This method of distribution, with admirable feeling for color, gives richness and calm, an indefinable feeling of repose, the only fault being the possible monotony of this powerful unity. Nearly all designs are taken from the floral world, conventionally treated, a generalized type prevails over species. The Indians are closer to nature than most Orientals, sometimes introducing animals and even human forms into a decoration otherwise conventional. The so-called Indian palm is frequently used (Fig. 1) conventionally, introduced into floral designs. Some-

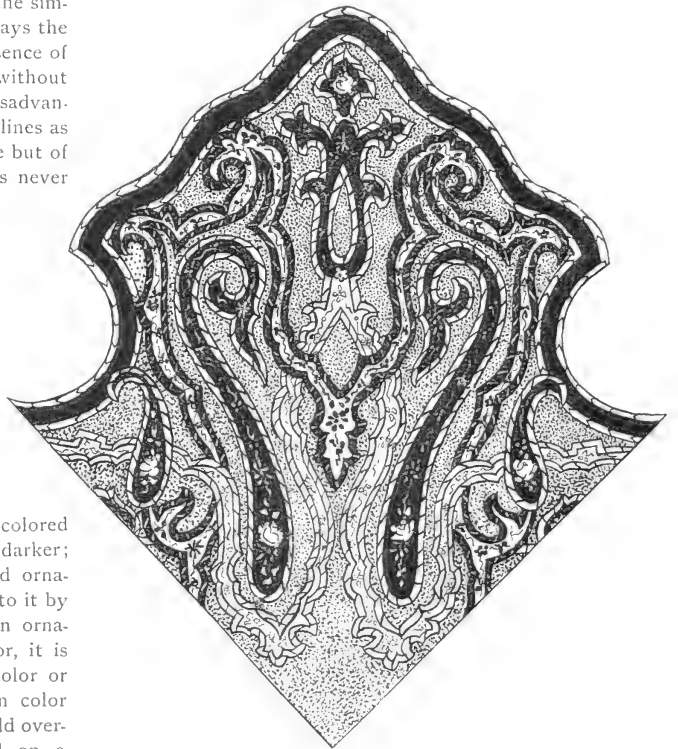
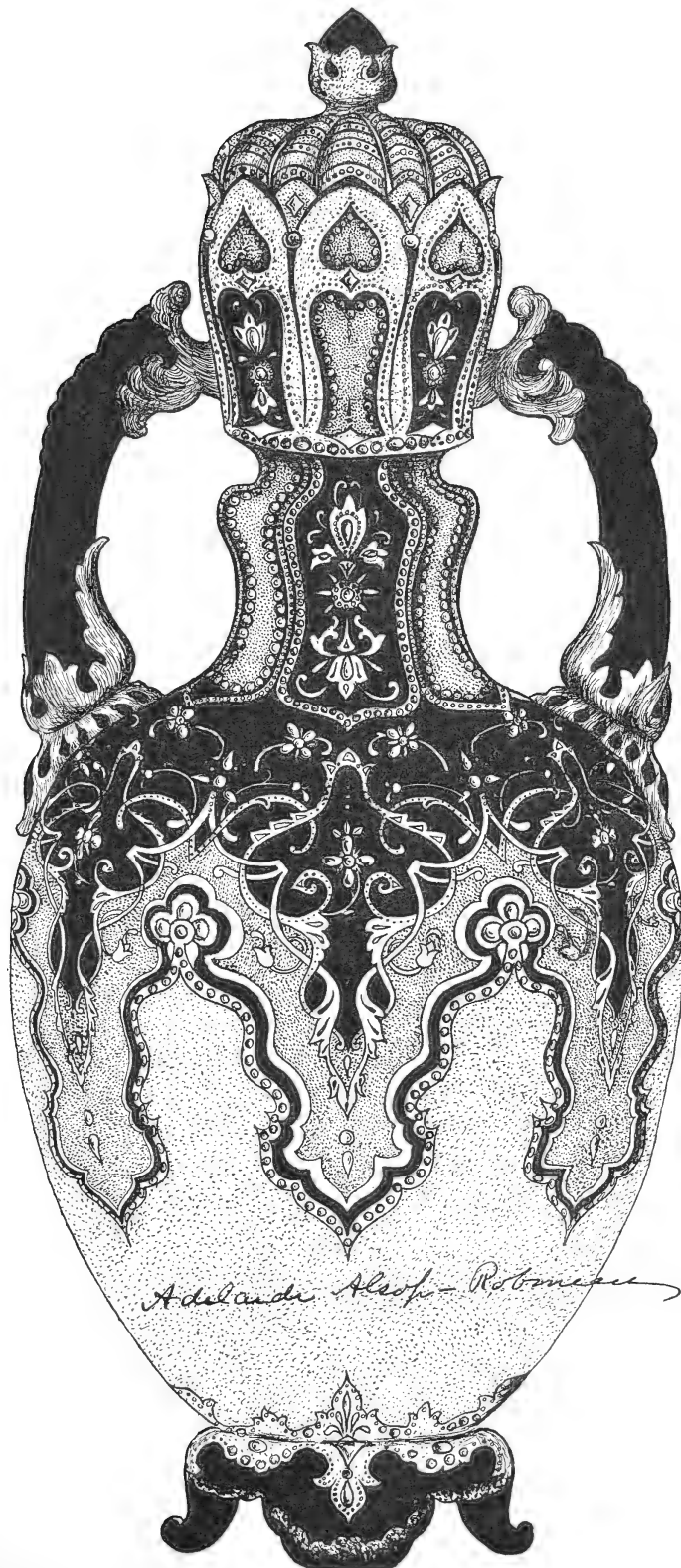


Fig. 1.



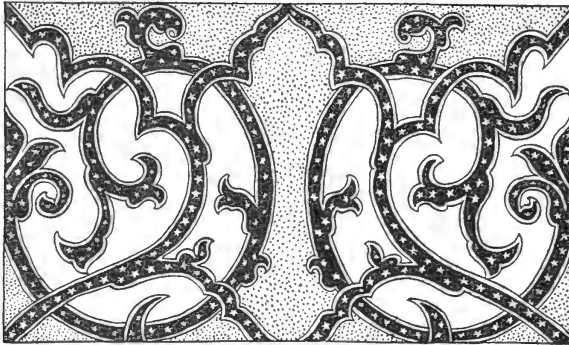


Fig. 2.

times the various forms are treated flat, like the Egyptian but more often modelled slightly and rounded like modern western decoration.

PLATE BY MISS VILAS

Application to Modern Design This is adapted from the design No. 2. In the original the entire surface background as well as scroll is covered with a fine tracery of flowers similar to Fig. 3, the dark part of the design being green, the medium shade brown, and the light part bright yellow. The entire design is outlined in flat gold.

VASE BY MRS. ROBINEAU.

This is a simple adaptation of the design used as a heading to the article on Historical Ornament. The color scheme is carried out to suit your own taste, the design outlined in flat or raised gold as desired, the enamels colored or white to harmonize with your color scheme. We would suggest bright yellow, olive, mauve and green, with the enamels in white. The colors are given in order from light to dark as represented in the design.

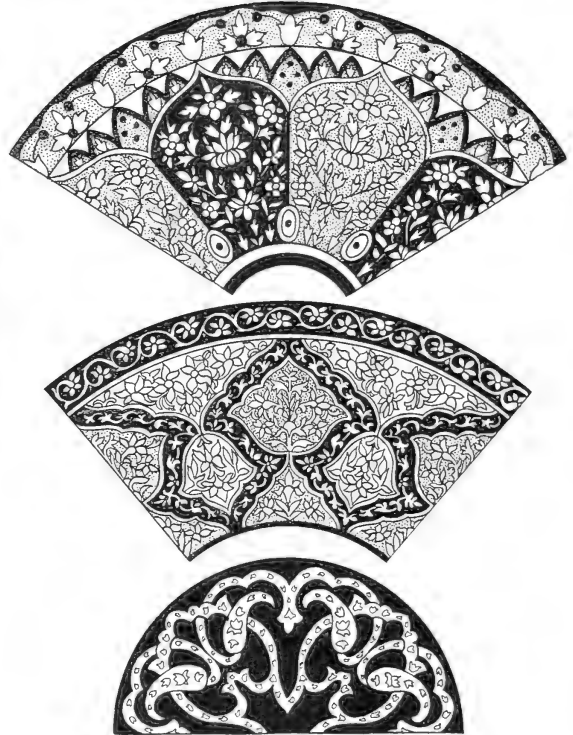


Fig. 3.

WOMEN'S ingenuity and artistic skill have scored another victory, this time in Boston. A young woman in that city has during the past year laid the foundation for a fortune by repairing valuable pieces of glassware, china, porcelain and statuary. She repaired \$300,000 worth of goods in twelve months, and secured 10 per cent of the value of the articles as payment for her work.

The young woman began by getting from a large department store the privilege of repairing all their broken china, etc., and to take orders from customers of the store. Her field of work broadened very quickly, and the Art Museum made a contract with her to repair its many pieces of shattered pottery. The lot included many rare vases and other articles unearthed in Europe and which often reached the Museum in almost a thousand pieces. Weeks are sometimes spent on a single article, and the utmost care and skill are necessary in accomplishing the work. One of the last pieces repaired by this young woman was a glass urn from the Nile Valley, which is of almost priceless value. When it came to the Museum it was in over 600 fragments, and great difficulty was found in handling some of the minute particles. It is now apparently flawless, and its wonderful beauty and shape seem never to have been marred by a single crack. Scarcely a trace of the mending is to be seen.

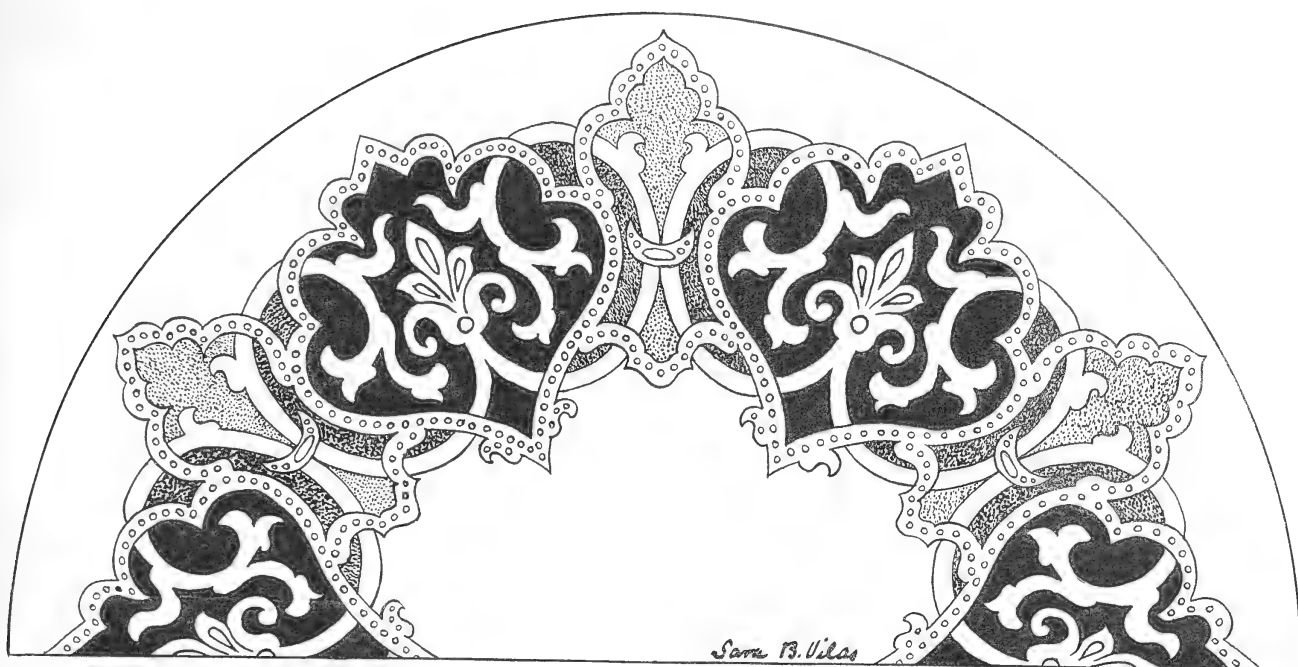
The young woman is, of course, an artist, but she has also much mechanical skill and inventive genius—two necessary factors in such work. She uses a particularly fine cement, made from the albumen of eggs and mixed with evaporated whey. This cement resists heat and moisture, and maintains its strength for all time. And for her ability in this direction her income each year exceeds that of the Mayor of her city or the Governor of the State.—*China, Glass and Pottery.*



HOLLY AND MISTLETOE—ADELAIDE ALSOP-ROBINEAU

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
DECEMBER 1899



INDO-PERSIAN PLATE DESIGN



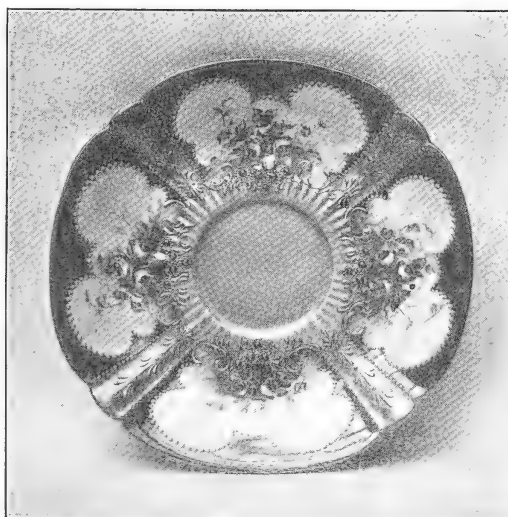
CUP AND SAUCER

Ida C. Failing

FIRST FIRE.—Draw in design with Light Red water color (which does *not* fire out), being careful to erase every mark which is not wanted. Tint center of saucer and lower part of cup with Apple Green, to which a little Jonquil Yellow has been added. As a background for roses use Yellow Ochre padded on lightly. Paint in roses with Ruby Purple, leaves of Moss Green J, Brown Green, Dark Green, Yellow Brown, and touches of Ruby. Put golden bands on handle, and border inside of cup. For the ruby jewels below roses, put a dot of paste; when this is set, cover it with Aufsetzweis, colored with Ruby Purple. Then fire.

SECOND FIRE.—The dark portion of saucer and cup is

Maroon dusted on. Finish roses a deep red with Ruby Purple. Put on paste. Cover with gold. Put more Ruby enamel over the first and when dry, paint it on the surface with Maroon. Dots edging maroon are green made with Aufsetzweis, Jonquil Yellow and Apple Green. Fire moderately hard both times.



THE APPLICATION OF ORNAMENT

A. G. Marshall

SECOND PAPER—CONTINUED.

THERE are certain fundamental laws which must be observed in all conventional designing in the interest of grace and harmony as well as of truth to natural characteristics. A conventional vine must not grow in *violation* of nature's laws. Such arrangements as shown in Figs. 8 and 9 are wholly bad.



Fig. 8.



Fig. 9.

All curving outgrowth should follow tangential lines instead of departing from the parent stem at cutting angles. Good



Fig. 10.



Fig. 11.

forms would be as in Figs. 10 and 11. Fig. 12, although rigid and primitive, is still consistent and harmonious and well adapted to decorate materials or places where curves would be difficult to make.



Fig. 12.

In the application of ornament there is never any question as to the good taste of geometric designs, provided they suit the space to be decorated. The eye and mind, however, would tire of such designs in time. Primitive designs are felt to be thin and cold and all geometric designs, however rich with color are entirely lacking in the poetic suggestiveness that comes with even a distant hint of nature. With all the wealth of invention and revelry of color that the Moorish designers lavished upon the Alhambra, the æsthetic sense at last wearied of the labyrinthine mazes of line and curve and longs for a breath of organic life. This after all is the essential charm of the highest class of design, that it suggests (but does not imitate) life.

With conventionalized natural forms the question of the adaptability of a design to a special purpose becomes more complicated, and the factor of sentiment enters the problem in proportion to the closeness of the approach to nature in the motives of the proposed ornament. It would clearly be in bad taste to paint skulls, however conventional, around a drinking cup, or to embroider them upon a bride's robe (Fig. 13). Yet the same outline with a different arrangement of the detail, conveying another suggestion, might be quite

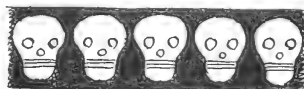


Fig. 13.

pleasing (Fig. 14). So the question of appropriateness of the natural form suggested must be first considered. Fortunately



No. 14.

the whole field of floral and foliate ornament is not inconsistent in some grade of conventionalization with most decorative purposes. Animal and human motives require much more careful adaptation, and no amount of suppression of nature can make hints of dogs and birds and horses and monkeys quite the things to wipe feet or noses upon, or to wear for clothing. And it is at least questionable whether the sum of human happiness is enhanced by the discovery of even conventional beasts and insects in dishes from which we are expected to eat and drink. When the life suggested is sufficiently high in grade, approaching or reaching our own plane, we have to behave in a measure as we would towards the reality. The bird and insect may be adapted for example to wall or ceiling decoration, the beast to chair and table supports and the human form to situation not inconsistent with respect for its grace and dignity, while grotesque figures have their legitimate use, which, however, should never be in conjunction with finely formed objects or in apartments of state and ceremony. So again where one never need question the appropriateness of a geometrical design, if otherwise suitable, merely because it is abstract form, the idea of sentiment must be reckoned with in the application of all designs based upon or suggesting natural forms. And whatever the style, it should be evident that the destined use of the object, the place where, and the persons by whom, it is to be used, all have a bearing upon the appropriateness of a decoration.

What would be ample as the ornament of a kitchen water-pail would hardly suffice to decorate the dining room ice pitcher; the sumptuous enrichment required for an opera house ceiling would rest rather heavily over a nursery; and the *homely* beautiful mug with quaint conventional figures so fitting for a child's use is hardly the thing to set before the Governor at a state banquet. The amount of labor bestowed, as well as the style of design should always be in proportion to the value of the article and dignity and importance of its use. And even if the labor involved in applying a design much broken into detail be not great still the appearance of much elaboration should be avoided with articles of trivial value or menial use. And in all cases it is better to err, if at all, on the side of simplicity of design. It may be held as a general rule that the value of the decoration of a fine or important object should at least equal the cost of the article before decorating, and with more commonplace objects should not exceed it.

In adapting painting designs to curved surfaces it is important to see that distortion does not result. This is especially to be guarded against when the motives are human or animal forms. The old Greek vase painters did not always realize this, as may be seen in some examples of their work, where it is almost impossible to get the figures at any angle free from deformity. This trouble is most likely to be met with in adapting designs to the necks and shoulders of vases and all places where the curvature is abrupt. At such points either purely inventive (geometric) or thoroughly conventional floral motives should be employed as a rule, it being obvious that the higher animal and human forms cannot be so treated without becoming grotesque. Serpents, lizards, dragons and such animals as naturally adapt themselves to sinuous postures may be excepted.



PLATE, ARABIAN DESIGN—ANNA B. LEONARD

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO

DECEMBER 1899



THE HOLY FAMILY BY KNAUS

THIS study can be used altogether or in part. The little "cherubs" are very nice used alone. For flesh treatment refer to the June number of the KERAMIC STUDIO. If the entire study is used, dust the background with Pearl Grey, to which about one-eighth Blue Green has been added. In second fire blend Finishing Brown over it, leaving it lighter where the clouds are lighter, and in the third fire go over all with Finishing Brown, dusted on thin. Work out the foreground in greens and browns, and for the last fire go over all with Finishing Brown.

For the drapery of central figure, shade kerchief and all

white draperies with Pearl Grey, adding a touch of Violet in the deepest shadows. In second fire, wash a little yellow over high lights to take off the hard white. For the waist, make the drapery yellow with violet shadows; for the skirt, paint in violet for first fire, deepen shadows with purple for second fire, and finish with finishing brown in last fire. Paint somewhat lighter than picture.

The figure of Joseph, and the donkey, should be painted in browns, the flesh being painted with the brunette or dark effect. The whole should be a harmony in browns, the flesh only being in relief.



LEAGUE

NOTES

There is a most interesting annual report of the Advisory Board now printed, ready for the members. Upon receipt of ten cents, the Secretary or President will mail one. This small charge is simply to defray the printer's bill. The report is twenty-four pages, and is most interesting, and is nicely gotten up. Each member should have one.

There will be a meeting of the Advisory Board of the League held at Mrs. Osgood's residence, 402 Madison street, Brooklyn, November 17th.

Schedule for circulating letters for December, carried out by clubs of the National League of Mineral Painters:

New York writes to Columbus.
 Detroit receives letter from Boston.
 Bridgeport writes to Indianapolis.
 Brooklyn writes to Denver.
 Wisconsin writes to Jersey City.
 Providence receives letter from Chicago.
 Columbus receives letter from New York.
 Jersey City receives letter from Wisconsin.
 Duquesne receives letter from National League.
 Indianapolis receives letter from Bridgeport.
 Chicago writes to Providence.
 Denver receives letter from Brooklyn.
 Boston writes to Detroit.
 San Francisco writes to Washington.
 Washington receives letter from San Francisco.

Miss Leta Horlocker and Miss Eugenie Gangloff are going to take a party of ladies and gentlemen to Europe. Three weeks will be spent in Paris. This is Miss Gangloff's fourteenth trip to Europe with parties. For particulars and itineraire apply to Miss Horlocker, 28 East 23d street, New York.



IN THE STUDIOS

Miss Jeanne M. Stewart, who has made so many fine studies for us, has returned from her summer in California with about forty new designs of the fruit and flowers of that generous State. She has resumed her classes in the Marshall Field Building, Chicago.

Miss Louisa M. Powe of Wells College has returned from her summer trip abroad. She writes that she was disappointed in not seeing more in the ceramic line. She repeats Miss Shaw's observation that good amateur or professional work on china is not to be seen abroad except in the factories. We quote a few passages from her letter which may be of interest to our readers: "We spent half a day at Sévres where the fine collection of large and important pieces, with their bold forms and colors, harmonized by perfect taste and long experience, was somewhat a surprise to one who had been accustomed to associate the name of Sévres with a high key in color; and the admirable room where were shown many

specimens of antique wares, carefully selected and arranged, afforded keenest gratification. * * * At Interlachen I found a great deal of the majolica made at Thun, at the other end of one of the lakes, between which the town stands. It is a coarse glazed ware, chiefly colored with a dull but agreeable blue, or a dull warm red, suggesting mahogany. The edelweiss *motif* is used in white raised decoration, with incised outline filled with black. This *motif* is found on every piece I noticed, always gracefully conventionalized and combined with geometric border designs. The shapes of pitchers and vases were extremely pleasing."

Classes in Plastic Design have just been opened under the auspices of the Y. W. C. A., 7 East Fifteenth street, New York, for self-supporting women, or women intending to be self-supporting. The cost of tuition is merely nominal: \$15 and \$10 for the entire year. Any one interested in making her own unique designs for underglaze would do well to look into this work. The teaching is along the lines of "New Methods in Education," by Prof. Tadd. The leading educational society of Germany says, "One generation of American youth brought up under the universal application of these methods of education will produce the artist-artisan and your exports will then excel in finish, beauty and art attributes, as they now do in quantity and bulk."

Miss Harriette R. Strafer has opened a studio in the Monroe Building, 9-13 East 59th street, and is prepared to receive orders in miniatures on ivory. Miss Strafer has studied and exhibited in Paris. She has also done very clever work at the Rookwood pottery, with which she was connected for seven years. The KERAMIC STUDIO wishes success to this versatile and talented artist.

Miss M. Helen E. Montfort gave a studio exhibition and sale of her work, November 4th. Miss Pierce, who is one of her assistants, is doing very good work in the conventional designs of flowers, paste and enamels.

Mrs. Rhoda Holmes Nichols is receiving pupils now in water colors. Her work at the New York Water Color Club exhibition is delightfully refreshing. Mrs. Mary Alley Neal has also a charming bit of New England scenery on the line at this exhibition.

The leading keramists are all busy now in their studios, preparing for exhibitions and Christmas orders.

Miss A. S. Tukey has invited friends to her studio to hear a "Heraldic Reading of ye Olden Time." Miss Tukey is making a specialty of heraldry.

Mrs. Clara Taylor, who has just opened a studio in St. Louis, is returning to New York unexpectedly, and will continue her work there until her return to St. Louis in December.

CLUB

NEWS

One of the members of the Indianapolis Club writes: "You would be delighted if you could see what a wonderful influence your KERAMIC STUDIO is having on the decorators here. We are in hopes of forming a small club within the club, of members who enjoy working seriously upon these lines, like the Atlan Club of Chicago."

The Providence Ceramic Club began its regular monthly meetings the second Monday in October. Little else was done at that meeting than to dispose of business matters, the accumulation of the summer months. The regular meetings are held the second Monday in each month, and are to be in charge of one of its members, to furnish instructive entertainment. The studio of the Secretary is open Monday afternoons for the members to come and work, at which time they criticise each other's work, thus passing a pleasant and profitable afternoon. Judging by the attendance and enthusiasm on these occasions, the success of the plan is assured. The club enjoys greatly the letter exchange among the clubs of the League.

The Jersey City Ceramic Art Club met November 8th at the home of Miss Florence White, one of the members. There was a good attendance of members, besides several visitors. After the usual business, Miss Foster read a paper upon designing and water colors. Then Mrs. Rowell read an article descriptive of some very interesting and valuable china she had seen. This was followed by criticisms of the club china, by Miss Leta Hörlocker, who awarded the first prize to Miss Lida Mulford, and for best water color design to Miss Post. This club follows the Course of Study mapped out by the National League of Mineral Painters. Interesting letters were read from Chicago and Bridgeport.

The Brooklyn Society of Mineral Painters held its monthly meeting November 1st. Some time was devoted to business connected with the coming exhibition which occurs at the Pouch mansion, December 5th and 6th. The subject of the afternoon being "Woman Illustrators," a paper was read by Miss Anderson, the first part of which was devoted to Harriet Hosmer and Madame Le Brun, and the second to artist potters. The following potteries and potter's were mentioned: Rookwood, Zanesville, Pauline Jacobus, Low Grueby, Volkmar, Homer Laughlin, Knowles, Taylor & Knowles, and the Newcomb pottery.

The Colonna Art Society has entered upon its third year of existence, and after the election and entire change of *personnel*, with the exception of President, the club has settled down to serious work. Miss I. Frances continues to occupy the president's chair, while the vice-presidents each represent a department of art work: Mrs. A. A. Calhoun, oil painting; Mrs. W. O. Laughna, ceramics; Miss Gertrude Bradley, water colors; Miss Elizabeth Platt, miniatures; Miss Anna Segee, embroidery; Miss Harriet Eames, miscellaneous. Mrs. Wm. Richardson was elected treasurer; Mrs. Herbert Smythe, corresponding secretary. Mrs. C. P. Van Alstyne was retained as recording secretary. The department of ceramics will receive especial attention. The Colonna Art Society is incorporated in the Federation of Woman's Clubs.

The New York Society of Ceramic Arts holds its annual exhibition and sale at the Waldorf-Astoria, November 22-24. An account will be given in the December number.

The Chicago Ceramic Association exhibits at the Art Institute of Chicago, November 10-19. The Atlan Club of Chicago exhibits in the same building, November 21st to December 3d, inclusive.

IN THE

SHOPS

We found a delightful shop on Forty-second street, called "The China Closet," where there were some interesting bits of American pottery, and a dealer who is proud to have enough to so label it in large letters. The greater part of the collection was Wampanoag pottery from New Milford, Conn. The glazes are good, but the colors at first appear dark, but there was a good deal of life to them after all. We saw some of Mr. Volkmar's pottery there also. There were some interesting pitchers, good old shapes, and varying in prices from twenty-five cents up. There were pitchers, quaint in shape, decorated in blue and white, on which were Boston views and scenes. There were unique plates, and a plaque that could be used for a platter, which suggested a melon set. On these was an all-over bold design of a very red flower and very green leaves, so that the spots of color balanced quite evenly. The idea occurred, how tempting melons and ice could *look* on this platter and how much better they would *taste* on these plates. They would be particularly appropriate for a country house—or a studio. These plates were from a Mettlach pottery (Germany), where so many wonderfully interesting steins are made.

We saw some remarkably fine specimens of Nancy glass at Starr's, especially the pieces decorated by Galli. It would be advantageous to study his decorations, to note the simplicity and the adaptability of design to the shape. Our decorators use too many flowers and leaves all on one piece. In this instance you see, perhaps, one or two blossoms, a long sweep of the stem, and just enough of the leaf to preserve the character of the plant, all coming up from the bottom. In this same place we noticed a collection of Grueby pottery, made in Boston, distinguished for its peculiar glazes and forms. The color and form appeal to artists and interior decorators. We will give a further description in our next number.

At Hert's there was an interesting old chandelier made in Dresden, very large and a triumph of the potter's art, the decorations all being in very high relief. There was also an ormolu table containing a portrait painted at Sevres of Louis XVI and his court beauties. (One of Prof. Maene's pupils painted similar portraits last winter and had them mounted in just this way.)

In undecorated china we observed, as usual, a fine line of vases at Wynne's, and many novelties for the holidays.

It will pay our subscribers to write to our advertisers for catalogues.

At Bedell's there were many delightful designs in decorated dinner plates. The Coalport enamel was a bright scarlet on gold, whole cups and saucers being dotted with it, like their famous turquoise enamel.

Burley & Co. are showing some fine shapes in vases, one which we shall illustrate soon, is especially fine. Burley also keeps several sizes of the vase illustrated in the Mistletoe Supplement, the original of which, however, came from Miss Wynne's.

The vase illustrated this month in Historic Ornament is from the catalogue of Endeman & Churchill. It is especially adapted to oriental decoration, as the shape is thoroughly typical. The name of the shape is "Oriental," and the vase itself is easy to decorate as the neck of the vase is modelled, and the design is not so complicated as it appears, the divisions being marked in the china.



For Treatment see page 167

BERRY BOWL—JEANNE M. STEWART



PERSIAN VASE

DESIGNED AND DECORATED BY CLARA S. TAYLOR.



DRESDEN PORCELAIN

Anna M. Thomas

IN the 13th century the Portuguese were possibly the first to introduce porcelain into Europe, though in very small quantities, only enabling the wealthy to possess it. Wood and pewter were used on the table by the majority. From this time many experiments were made to manufacture it, but with no success until Böttcher, a young chemist, accidentally discovered the secret. John Frederick Böttcher was born at Schleiz, where his father was master of the mint. He was apprenticed to an apothecary, but becoming an enthusiast for the philosopher's stone—the great desideratum of the alchemists,—he neglected his duties to such an extent that he incurred the ill will of his employers, which compelled him to flee in order to escape persecution. At the Court of Saxony, he found protection and patrons who supplied him with money to continue his studies in alchemy. Meeting with many disappointments, he was requested to reveal his secret in writing, which he did, but in so mysterious a paper that it met with the King's dissatisfaction. The Count of Tschirnhausen, an experienced chemist in the King's employ, had such faith in Böttcher's abilities that he solicited the King's permission to avail himself of the young chemist's knowledge, with a view to experimenting in clay for the production of porcelain.

Together they made experiments in the old castle of Konigstein, about twelve miles from Dresden on the Elbe, using clay found near there. Böttcher succeeded in producing a hard pottery which he called red porcelain; it was not porcelain, however, but a fine stoneware, having the grain and toughness of pottery. This Böttcher ware, as it was known, was produced in great quantities and variety of shapes; it was reddish brown, unglazed ware, decorated by polishing and engraving on a lapidary's wheel or by varnishing with lacquer. Later productions had a good glaze, chiefly with oriental decoration in gold and silver.

Recognizing the value of the discovery, the King, Augustus II, Elector of Saxony, encouraged him to continue his experiments for true porcelain. In 1700, shortly after Tschirnhausen's death, Böttcher accidentally discovered the necessary ingredient.

As the story goes, a rich iron master by the name of John Schnorr, while riding through Aue, near Schneeberg, noticed that the hoofs of his horse were covered with a clay of peculiar

whiteness. Knowing the richness of the surrounding mineral district, it occurred to him that this clay might prove to be of some commercial value, and accordingly had some examined, only to ascertain that he could put it to no better use than as a hair powder, which was so abundantly used at that time. It was made principally from wheat flour, which cost more than the new found material, commercially known, later, as Schnorr'sche Weisse Erde. It happened that Böttcher used some of the new powder and his attention was attracted to it by its heaviness. After making inquiry, he learned that it was a finely powdered clay, and procured more to use in one of his mixtures—the one which resulted so successfully. In analyzing it, he found the identical proportions of the kaolin. This Schnorr'sche Weisse Erde became the foundation of Meissen porcelain. Most rigid precautions were taken by the King to preserve secrecy regarding the precious clay. It was packed and sealed in casks by dumb persons and sent to the old castle at Meissen, which was used for a factory. The workmen were practically imprisoned. Each one was made to take the oath of secrecy, never to reveal it. On the walls, in every place, were the words "Secrecy to the grave." These strict measures were imposed upon every one connected with the factory, until Napoleon sent Brongniart, the savant and director at Sevres, to inspect the Meissen factory. Even then it was necessary to release the director from the obligation of his oath, so that he could explain the process. However, before this, despite the rigid precautions taken to preserve secrecy, one of the workmen escaped, and in this way factories were established at various places in Germany under royal patronage.

Böttcher was appointed director of the factory and remained so until his death in 1719, when Höroldt filled his place. The first color used at Meissen was the blue from Cobalt. Pieces were decorated in the blue and white oriental style but the artists soon used all colors in their decorations.

Rapid strides were made during Höroldt's management, both in form and decoration. Much superior work in gilding was done and flowers were introduced. In 1731, the King himself became director and continued so until his death in 1733, when Count Bruhl was appointed and remained manager until the breaking up of the factory during the seven year's war, when Frederick the Great, in 1745, took Dresden and seized the royal factory, which was the property of the crown, taking with him workmen, models and even some of the Aue clay. It is from this time that the Berlin factory dates the origin of its success.

Under Bruhl's management the painting of flowers in miniature achieved success, also the well known May blossoms modelled in high relief, colored and gilded. Some of the best pieces were produced from 1731–56. At this time, Kändler, a sculptor, superintended the modelling of groups, animals, roses, wreaths, et cetera, and Lindiner, one of the most celebrated artists of these times, painted birds and insects. Others made copies from Flemish artists. This is said, by many, to have been the palmy time of the factory, though fine specimens were produced during Count Marcolini's management, which commenced in 1774. After this time the designs are said to have been more classical in outline and shape.

Specimens of early pieces of white porcelain were reserved for the King and are rare. Good pieces of the work of Baron Busche, Canon of Hildesheim, who possessed the secret of engraving or etching on white porcelain with a diamond, are also rare.

MARKS.

There are three classes of marks that one sees on pottery and porcelain. 1. Factory marks. 2. Artist's marks. 3. Dates. These are either painted or scratched in the paste. Some marks are used only by the workmen to identify the work for payment by the piece, and are unimportant of course. The same factory used different marks at different periods. So a piece may often have several marks, including the factory, gilders and artists.

The Dresden factory (Dresden, Meissen and Saxon apply to the same factory) is divided into three periods. 1. The King's period, beginning in 1731 and ending 1756. 2. The Marcolini period ending 1814. 3. The modern period. The King in person, superintended the factory from '31 to '33, but usually this period is extended until the breaking up of the factory by the war in '56, and some extend it to Marcolini's time.

The Dresden factory marks are usually in blue, under the glaze, and vary because of the rapidity of the workmen. The earliest mark is the monogram, A. R. (Augustus Rex), used from 1709 to 1712, on all pieces for royal use. The crowned monogram is found in gold. The wand of Æsculapius, or mark of the caduceus of Mercury, alluded to the first profession of Böttcher. The mark was used only on pieces for sale, from 1712-1720, and is found on pieces decorated in oriental style.

In 1712, the crossed swords, taken from the arms of Saxony, were adopted, with a dot or a circle between the handles to indicate the king's period. During the Marcolini period, a star was substituted. The modern mark is the crossed swords, sometimes with letters or numbers. The "B" between the handles was sometimes used during Bruhl's management, also the letters "M. P. M." (Meissener Porzellan Manufaktur). The letters "K. P. M." (Königlicher Porzellan Manufaktur), are found on early specimens, but are rare.

All pieces of white Dresden porcelain sent from the royal manufactory are marked with a cut above or through the swords. This enables one to detect specimens decorated elsewhere. Imperfect pieces are also marked with one, two or three cuts across the swords, according to the degree of imperfection.



M. P. M.

K. P. M.

TREATMENT OF BERRY BOWL IN BLACKBERRIES

Jeanne M. Stewart

LAY in berries in masses of light and shade, paying special attention to modeling in light tones, wiping out high lights with small pointed shader. Use Banding Blue and Ruby Purple in light tone; same with a little Brunswick Black added in dark; shadow berries in flat wash.

Wash in a background around blossoms with Ivory Yellow and Grey for flowers, wiping out the white petals, touching in centers with Albert Yellow, Yellow Brown and Brown Green. In shadow leaves use Grey for flowers, Blue Green light. Yellow, Blue, Olive, Shading and Brown Greens, Albert Yellow, Yellow Brown, Chestnut brown and Pompadour are used in the leaves.

Finish tips of leaves with Yellow and Red Brown tones; stems in Yellow Green shaded with Ruby Purple. Some of the smaller leaves and berries may be painted with Chestnut Brown and Pompadour.

In background around prominent berries use Ivory Yellow, blending into Yellow Brown shading to Brown Green, Pompadour and Chestnut Brown on base of bowl.

Delicate flushings on lighter side of bowl may be painted in Pompadour and Ivory Yellow with possibly a dash of Turquoise Green and Ivory in clouded effect. Inside of bowl may be painted in Ivory and Pompadour or finished in delicate shadow design of berries. In second painting strengthen dark tones with same colors, adding detail, keeping base of bowl very dark.



BLACKBERRIES IN WATER COLORS

Mary Alley Neal

THE centre branch of berries being of most interest must be the strongest in color and drawing, making the rest subordinate to it. For the berries in this branch use New Blue, Alizarin Crimson, Payne's Grey and burnt Carmine, making some parts redder than others and keep the dark side in full rich tones of bluish Purple. Model each berry at first as a whole but be careful of the drawing, leaving out the high lights. When a little dry, put in crisp dark touches to form the tiny divisions. When entirely dry use a thin wash of Chinese White for the bloom of the berry. Have the leaves near the berries rich and dark; for this use Hooker's Green 2, New Blue and a touch of permanent Violet. For the lightest tones use Lemon Yellow and Emerald Green; use these colors also for stems and calyx of berries. The blossoms are creamy white, shaded with a grey made of Cobalt Blue, Lemon Yellow and Rose Madder; also some touches of Lemon Yellow and Payne's Grey; the centres of Light Green made of Lemon Yellow and Emerald Green; stamens of Lemon Yellow, Raw Sienna and dark touches of Payne's Grey. For the woody stems and heavy thorns use Payne's Grey and burnt Carmine, in some places the burnt Carmine alone. In the subordinate branch make some of the berries unripe, using Vermillion and Emerald Green. For all shadow berries, stems and blossoms, use Payne's Grey, burnt Carmine, and sometimes a touch of Hooker's Green 2, making redder and bluer as needed. Lay in your background while the berries are still moist, so as not to have hard edges. Dark bluish green mars the berries. Shade off to light blue, green and yellow, running the background over some of the leaves and berries to give proper perspective. Background colors, Payne's Grey, Burnt Carmine, Hooker's Green 2, Cobalt and Lemon Yellow.



DESIGN OF OAK LEAVES AND ACORNS FOR TRAY—HENRIETTA BARCLAY WRIGHT

DESIGN OF OAK LEAVES AND ACORNS FOR TRAY

Miss Henrietta Barclay Wright

THIS design may also be adapted to a smoking set. Use the following colors:

Yellow Ochre	} Dresden	Blood Red	} Bischoff or Fry
Yellow Brown		White Rose	
Sepia Brown		Brown Green	} Lacroix
Dark Brown		Moss Green	
Purple Brown,	Bischoff		

FOR BEGINNERS

WE published a chart of corresponding colors of different makes, in our June number, which will be of the greatest assistance when following out the treatments of the various designs given by the numerous artists. Each decorator has a pet set of colors, and while they are practically the same thing, the names are different and cause some confusion.

If there is any trouble with your enamel "crawling" or separating, go over it again, filling in the cracks and crevices until a smooth surface is obtained, and you will have perfect success when it is refired.

If your gold rubs off after firing do not continue the burnishing, but fire it again, and fire harder.

If your gold refuses to mix with turpentine, use lavender oil.

German Yellow Green No. 8, in powder form, makes a delightful tint for a salad plate. It fires with a beautiful glaze and seems to have great depth of tone.

Paste and enamel are good just as long as the material keeps free from dust. It is better to clean off your palette after using, putting the paste or the enamel in a small covered jar. Ground glass should be used for enamel and paste, and a horn knife is safer, although more awkward until one is accustomed to it.

UPON looking over the field it is surprising to note the wonderful strides the art of china decoration has taken in this last few years in the country; its devotees are multiplying from Maine to California, and from Washington to Florida. It is still more surprising to learn of the activity of the work in some of our newly acquired possessions in the Pacific, as evidenced by the large orders for materials received by manufacturers and dealers in this country. Probably the largest order for colors for china painting ever filled by an American firm was recently received by the Fry Art Co., from an important firm in Honolulu, being the second order from the same firm within three weeks. Other dealers report a demand from the same source, which goes to show that our wards are now looking to us to provide for their wants in this as in other lines, instead of relying as heretofore upon England, Germany and France.

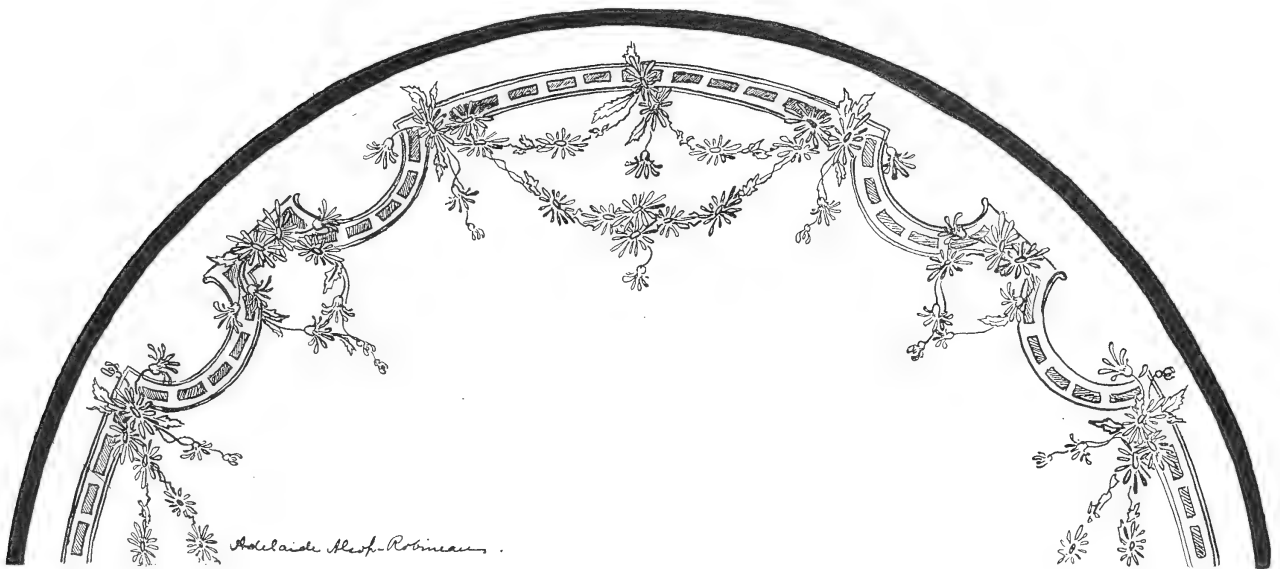


PLATE DESIGN—ADELAIDE ALSOP-ROBINEAU

TREAT this simple little design in White enamel and Gold, with an edge of Light Green or Grey lustre. Paint the stems, leaves and centers of flowers and put a touch of Light Green enamel on leaves, and Yellow enamel on centers. Shade the centers with Yellow Brown.

Use Aufsetzweis in tubes, adding an eighth of flux. Apple Green and Orange Yellow will make the desired tints for the enamels.

Mix the Aufsetzweis with Lavender oil and if it seems oily, breathe on it a little and it will model beautifully.

THE COLLECTOR

FORTUNES IN CHINA

The Rothschilds, the Queen and Lord Dudley own between them most of the finest Sevres ware in England.

The most famous of Lord Dudley's Sevres is a garniture de cheminee for which he gave \$50,000, and it is said that a housemaid broke one of the pieces the day after its arrival at Dudley house. Lord Dudley a few years ago had a sale of some of his porcelains.

The collection of Pompadour and Dubarry Sevres, as it is sometimes styled, in the possession of Queen Victoria has been valued by experts at much over a quarter of a million dollars. And yet there are only a small number of pieces; these are displayed at Windsor Castle in the long gallery, where her Majesty usually receives her guests before dinner. One and one-half million dollars is said to be the value of the Queen's porcelain.

The value of old Sevres porcelain is enhanced by the fact that ever since the foundation of the factory an exact register has been kept of all sales. Probably the most extensive sale ever made was that in 1778, to the Empress Catharine of Russia, who paid for a service of 754 pieces a sum of \$80,000, which is equivalent to about \$200,000 at the present day. One hundred and sixty pieces of this service were stolen during a conflagration of the palace and found their way to England, where they were purchased by the famous collector Beckford. But with few exceptions they were repurchased by the Emperor Nicholas and conveyed back to Russia just before the outbreak of the Crimean war.

Prices that appear absolutely preposterous are given for Sevres china of the "Pompadour period," which dates from 1753 to 1763; for that of the "Louis XV. period," which dates from 1763 to 1786, and for that of the Louis XVI. epoch," dating from 1786 to 1790.

It is nothing—\$500 or \$1,000 apiece for a Sevres cup and saucer, or a small pail, or a plate—that is, nothing to a Rothschild or to royalty.

The finest collection of Sevres in America belonged to Gov. Lyon of Idaho; it was sold at his death, and one vase was purchased by Mrs. Ayres of New York, for \$5,000.

A New York woman, Mrs. Arthur M. Dodge, has some Sevres plates similar to the famous Chateau plates at Fontainebleau. She has, also some delightful examples of the old English ware Spode, which was only made at first for royal and ducal families, and was a great luxury. Cabbage roses is a favorite pattern of the Spode ware, or some "set" pattern of deep blue. Mrs. Dodge has a tete-a-tete tea service of Spode decorated with the cabbage roses. She has some Nyon cups and saucers—this ware is marked with a fish, because the factory is situated on Lake Geneva.

Mrs. Alfred Duane Pell is a collector of fine china, and several specimens of St. Petersburg ware are treasured by her. This is the only European factory which never sells a piece of china, as everything manufactured is reserved by the Czar and Czarina for royal presents. It was founded by the Empress Catharine. Some of Mrs. Pell's Russian porcelain is of a late date, notably a plate made in 1881. Other treasures are copies of the Prince of Wales's Minton service, in use on his royal yacht Osborne. They bear naval designs and the three feathers and motto. Mrs. Pell also has copies in Minton of Queen Victoria's Buckingham Palace service. The decorations are the rose, shamrock and thistle; a crown and the initials

V. R. within a wreath of roses. Many multi-millionaires prize Minton ware to the extent of paying \$2,729 apiece for plates. A plate of plain gold costs just about as much. For \$136.50 one can buy a Crown Derby plate which will answer every day purposes.

Mrs. Bradley Martin eats her Monday dinners from plates costing somewhere about \$175 each; of course she has better porcelain than this; indeed, she possesses a large cabinet of china of great historical value.

Mrs. Pierpont Morgan's choice is for Chinese porcelains, which are not to be compared with any others, so beautiful are they, so their admirers claim. They are as thin as paper, as brilliant as a mirror and as sonorous as metal. Mrs. Morgan has many examples of that most popular of patterns—the one we can all talk glibly about—the willow pattern. This is on what is called Turner's Caughley porcelain. The romantic story is always a favorite, of the cruel father who lived in a pagoda; the armed knight, the maiden fair, an elopement, a stern parent in pursuit, and finally peace, plenty and happy days under a blue tree on the other side of the plate.

"Royal" was bestowed upon the Worcester porcelains when Queen Charlotte, on her visit to the factory with George III, ordered a service; the pattern, by the way, for this particular service was a lily. Mrs. William Astor's favorite porcelain is Worcester ware.

Apropos of the terms porcelain and china: The latter is only "shopping" English, and when you become a collector and can talk intelligently on the subject, you forswear china and say porcelain altogether and all the time. It is more artistic and æsthetic.

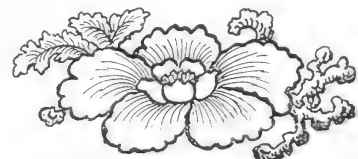
Of Dresden ware, Mrs. Joseph Drexel has a fine collection, including many specimens of the Marcolini period—about 1796. Chocolate pots of different shapes are among the choice bits of the collection.

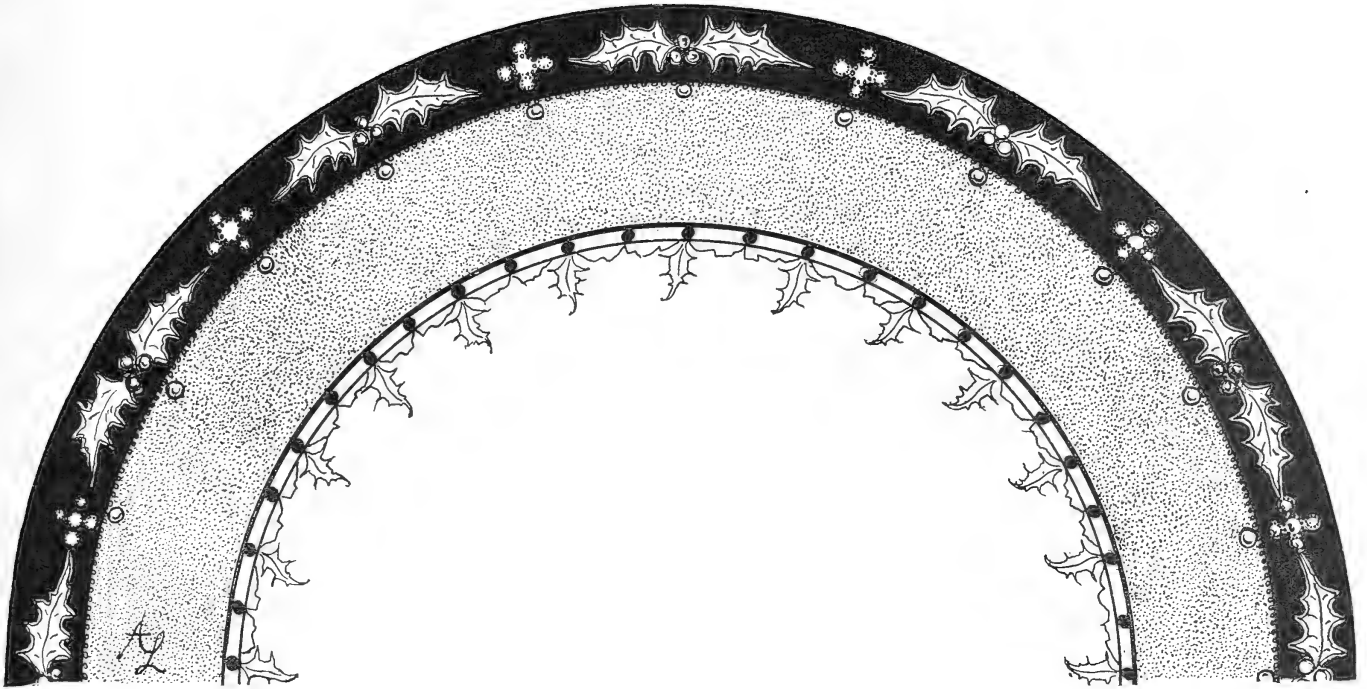
Mrs. Levi P. Morton is said to have one of the most expensive dinner services of Dresden in this country.

Roses and forget-me-nots are the usual Dresden patterns. The mark is two crossed swords in blue.

There are but four places in the world where one can be perfectly safe from deception in buying Dresden porcelain; these are: the salesroom connected with the factory, the royal porcelain depots in Leipsic and in Dresden, and a small shop, also in Dresden, which is permitted to keep defective pieces for sale. Once a year there is an auction somewhere in Saxony where defective specimens—"schnitz"—can be procured. In all, five places, where you are sure of what you are purchasing.

In regard to the White House china; that ordered by Mrs. Hayes in 1879 was the most elaborate and expensive, costing \$15,000, which was paid by the Government. A few duplicate sets were made of this china. During Lincoln's time two sets of china were made for the White House. Sixty-one pieces of one service now belong to Mrs. Dickins. Pieces of both sets have been scattered among public and private collectors throughout this country and Europe.—*Chicago Record.*





HOLLY DECORATION FOR SALAD PLATE—ANNA B. LEONARD

THIS is a very simple design and may be treated in various ways. The dark band is intended to be of gold, with the effect of the holly leaves and berries being inlaid (or the berries may be in red enamel.) Draw the design in India ink, then dust on the wide band, using the German Yellow Green No. 8 (which can be purchased in powder form). After wiping the edges very clean, keeping the band in a correct circle, paint the holly leaves with the Lacroix Greens—Emerald Stone Green, Moss Green V, Dark Green No. 7 and Brown Green No. 6. (All of the Lacroix colors can be purchased in powder form.)

Paint the berries in Lacroix Capucine Red, with touches of Deep Red Brown and Violet of Iron. Make a fine line of paste dots (or beading) between the band of color and the band of gold, then make the settings for the enamel also in paste dots. After finishing the paste work, paint on a thin background of gold coming up to the leaves and berries. Take out the Yellow Green which will come under the single jewels (enamel dots). There is a flat line of gold in the inner rim of the Yellow Green, then large dots in raised paste, then another line. The inner leaves are all in flat lines of gold.

For the second fire, the leaves and berries may be shaded, and after putting on another thin background of gold, and covering the paste neatly, the leaves and berries must be outlined carefully in Deep Red Brown (Lacroix) or the Pompadour Red (German). This outline must be strong and even, not thick in one place and thin in another. The character of the leaf depends upon this outline. The red will fire over the gold all right, so let the little thorny edges of the leaves run out in sharp touches over the gold.

For the jewels use a red enamel, which can be obtained from our advertisers; it fires a brilliant scarlet. A darker shade of green may be used for the band, an Empire Green, or Royal Green. Instead of having the leaves painted green, they may be a dark green bronze, veined with gold, then the berries and jewels in red enamel, or the design may be carried out in raised gold, or the leaves may be in green enamels.

The beauty of the conventional designs is that so many suggestions may be followed, and they are useful in that respect for class work, when one does not want two things alike. Our subscribers will find the back numbers always useful for reference, as the suggestions and combinations from the "Historic Ornaments" are inexhaustible.

ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

THE discovery of many odd and quaint specimens, ornamented with dots, lines, etc.,—the first rude efforts of a half-civilized people, far removed from the refining influences of art,—leads us to

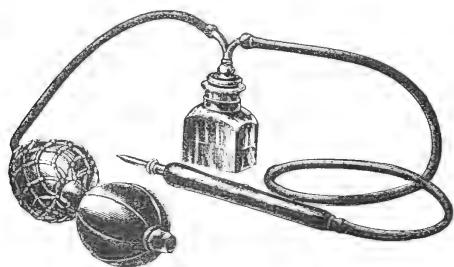
think that their implements must have been of a very primitive order. Their work, probably done by applying burning pieces of wood, or heated metals, in various positions, to the articles of decoration,—many examples of which may be found in the Ethnographical Gallery of the British Museum,—shows little resemblance to the conceptions of Pyrography in the present.

In times of early history, also, when art and conviviality were linked closely together, and the old European taverns were the places of gathering on cold winter evenings, the maidens seated in picturesque groups around their spinning wheels, weaving tales of beauty and romance to the music of their wheels, the weary travellers gathered around the glowing fires, enjoying their pipes and entertaining each other with marvelous tales of adventure, it was the wont of each to leave as a memento of the festive time, sketches created by their fancy or the tales they had discussed.

Perchance it happened that among this large and oddly-assorted group, there may have been a few who, in the company, were yet not a part of it. These, lost in dreams, forgetful of the company, the place, or the fast-fleeting time, upon being roused, lit their pipes, by the aid of a hot poker, and afterward, idly toying with the instrument, traced with it upon the woodwork of the fireplace. In such a manner did the idea of sketching by fire first originate in European countries. The owner of a country house in England has had "The Legend of Sleepy Hollow" done in this manner with a hot poker, on the woodwork of a fireplace, the rich sepia tints being calculated to bring out the best in this beautiful tale.

Pokers, varying in size and shape, and said to be especially fitted for producing different effects, were sold in sets, but the rudeness of the implements and the difficulties attendant upon their use, owing to the inability of obtaining continuous heat, prevented the art from becoming well known. Through the invention of the platinum point, this industry has been revolutionized, and has now attained to such a degree of perfection as to be classed with the arts of painting, etching, etc.

After becoming thoroughly familiar with the uses of the point, the most beautiful effects may be produced, varying

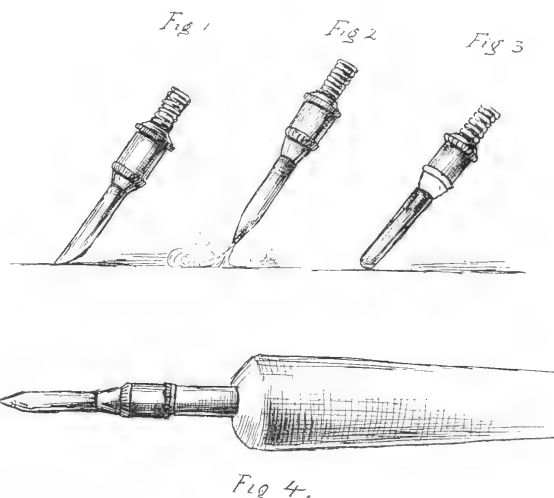


from the rough and dark lines, to the soft fine touches of an etching. Of subjects for decoration, there is almost no limit, although the work is especially adapted to furniture, interior

and mural decorations, an illustration of the latter being given in this issue of the *KERAMIC STUDIO*.

The implements now in general use are the point, a metal handle covered with cork, wood, or anything that does not conduct heat, a loose length of tubing, a small bottle for benzine and one for alcohol, a rubber bellows with tubing attached, and a forked metal stopper to which the tubings are fastened. Many different and much more complicated outfits are now made, but I would suggest that the student use the simple apparatus mentioned above, and shown in accompanying illustration.

For decorating wood—if the student intends to do much work—about three points are necessary. The chief point, and the one with which I do nearly all my work, is a medium point, slightly curved (Fig. 1). By holding this point in different positions, various lines are produced. The second



point needed is the scorching or hot air point, open at the end, and used chiefly for shading (Fig. 2). The third point, a flat point, is generally used for heavy outlining and plain backgrounds (Fig. 3). For leather work, I would suggest the use of a separate point, round pointed at the end, as shown in Fig. 4.

Platinum, of which the point is composed, is a perfect metal, very valuable, and is the only metal suitable for pyrographic purposes, because it has the property of absorbing the vapor emitted from the benzine, thus keeping the required amount of heat in the point. The interior arrangement of the point is quite complicated, being composed of a very fine coiled platinum wire, partially protected by a platinum sheath, which in its turn is covered by another sheath. Amateurs should not attempt to discover the internal mechanism of the point, for it will probably prove a disastrous undertaking.

[TO BE CONTINUED.]



LUSTRES

Ruby needs an extra hard fire, otherwise it will rub off. It is a beautiful rich color painted on twice. Used for flower work it is simply gorgeous, ruby alone being very effective; with orange over it, the result is a deep scarlet; with green over it, it has a greenish opalescent effect. Ruby over silver makes a very rich combination, also over copper. Used thin or padded, this makes a prettier pink than *Rose*.



PYROGRAPHIC PANEL FOR MURAL DECORATION—O. A. VAN DER LEEDEN

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

F. L.—Your communication should have been received two weeks earlier in order to be answered properly in the December number, as per request. We rather object to the use of "fad" in connection with china painting. About twenty-five years ago the work was done by a few amateurs in this country, and we recall a conversation with Mrs. H. D. Leonard, one of the pioneers in this beautiful art, who says that at that time she sent abroad for colors, and has paid as high as a dollar a tube for colors. She was also one of the original members of the old Cincinnati Pottery Club, when the club had its meetings at the Rookwood Pottery. Just about that time Miss McLaughlin was making wonderful discoveries in glazes, and it was through her discoveries that the Rookwood has reached its wonderful success. Then we have heard Mrs. R. E. Goodell of Colorado tell of her earlier experiences in ceramics in this country, after several years study and work in Germany.

There have been a number of kilns made by amateurs, but we believe that Mrs. Fitch had the first ones for sale. It might help make your paper interesting to write to our advertisers of kilns. It is too late to look this up more carefully, for this number.

Better throw away your tray than to try to use the acid for removing the design. We have known a number of decorators who have nearly lost their fingers. It is a bad thing to have around. Your enamel dots can be removed by the same process, but the acid must be used again and again. It will destroy anything excepting rubber. But at the same time it removes the design, it destroys the glaze. The acid is sometimes convenient to remove small blemishes, but it is too dangerous to have about a studio.

Monograms—We have received several requests for monograms and have a sheet in preparation for the January issue. Unfortunately in moving our office the requests were mislaid, so we would be obliged to those who wrote for monograms to send the initials again.

Miss E. McL.—We have noted your request for designs and will try and give them in the January issue. We are giving some simple cup and saucer designs in this and the next issue. You did not mention the shape of your salt cellars, but we would suggest a narrow tinted edge of apple green with ferns forming a dainty line below.

Student—The ivory glaze, in powder form, is sometimes rubbed into the half dry painting before firing. It is also used freely, mixed with medium, in the painting itself, dipping the brush into the glaze before dipping into the color to be used. Copenhagen blue is like no other blue. It is a fine color to be used in backgrounds, but would not take the place of LaCroix azure, as it is too grey. It can be used for grey blue eyes, but for bright blue eyes a touch of blue green must be added.

J. C.—As far as our experience goes, white lustre is of no value whatever, but we will experiment farther, and if we obtain any good results, will publish them in the magazine. We have given information in regard to ivory glaze in another answer.

Mrs. A. D. W.—Lustres are padded only when a perfectly even tint is required. In that case, to obtain depth of color, the process must be repeated until the desired color is produced, otherwise they are painted on with a full brush, using the largest square shader, and spreading it as far as possible, avoiding going over the color when once on, as that will cause the brush marks to show.

H. E. L.—You can modify the intensity of your Coalport green by covering the color with tiny dots of Dresden aufsetzweis. This has been done with a very dainty and satisfactory effect. It would be best to make a test on a broken bit of china before putting a tracery of liquid bright gold over the green. If not too heavy a color, it would be all right, but the unfluxed or hard gold would be better.

A. H. S. D.—Mr. Fry, though a valued contributor, is *not* one of the editors of the KERAMIC STUDIO. The editors' names are on the first page of the magazine. The Ceramic Supply Co. of Indianapolis, Ind., advertise a fine blue for an underglaze effect. It is in powder form, to be dusted on in two coats. A very rich underglaze effect can also be obtained by dusting on Purple 3, of the La Croix colors, and for second fire dust the Victoria blue over it. The La Croix colors can be obtained in powder form of Favor, Ruhl & Co. In painting the color on, it is rather difficult to get an even tint, but a mixture of La Croix tube Purple 2, one part, to three of Victoria Blue, will make the desired shade. In this case, put out your color on your ground glass slab in the proper proportions, add one-third flux, mix and add as much fat oil as color and flux combined, thin with lavender till it will flow on evenly from your large brush, with a large stippler touch lightly the uneven places. In the second fire another coat of paint will make your color more even. Give the color a hard fire.

Mrs. M. C. A.—We hope at the end of the first year to have two portfolios for the magazine: one in board covers and one in leather. We will give the prices later.

1. We do not use the Delft blue to which you refer, but should think any blue of that description would work all right if properly prepared. Grind your color carefully on a ground glass slab, until it no longer looks grainy, using as a medium a mixture of six drops of copalite to one of clove oil, then use spirits of turpentine in your brush for painting. We find Fry's Copenhagen blue a fine color for Delft effect.

2. If by "grounding" you mean powder colors, they can all be used for painting by rubbing down with the medium given above and used with turpentine. The "grounding" colors, so called, are prepared especially for grounds and are not always satisfactory for painting, though occasionally they are used successfully. Certainly a powder color can be re-applied in another fire if not satisfactory, always understanding that the second application will darken the color. If the powder color looks spotty after firing, it is either because it was not evenly applied, or there was dust in it.

3. Ruby Purple and Pompadour.—If it was spotty and of different hues and scaled off in places, it was unevenly applied and not well mixed. The best way to obtain the desired effect is to use the powder color. Dust on pompadour for the first fire, and ruby purple over it for the second fire. To dust on a deep rich color: With a large flat brush cover the surface to be dusted with a coat of English grounding oil, make a pad of surgeon's wool covered with an old piece of soft white silk, and go lightly over the surface until the oil is even and sounds "tacky." Put your powder color on a plate and spread a good sized piece of paper under it to catch the powder. With your palette knife lift all the powder and drop it on the oily surface, then take a large brush and brush it along until all the oil is covered. If the color gives out, take up what has fallen off and use again. Keep the color between the brush and the china, otherwise it will get sticky and spoil the tint. When all the surface is covered, take the remaining powder and brush it over once more, so that the surface is dry and dusty looking. Then brush off any superfluous color, clean off the china around it, and fire. It is best to get all dusting done before putting on the design, as you might get the powder into the painting or other decoration.

4. Your lustre was too thick if it showed the brush marks, unless you went over it again when dry or partly dry. If too thick, thin with oil of lavender and rely on repeated fires to make it deep enough. We should hardly advise padding lustre on handles. Lustre can be dried artificially, if you are careful not to dry so hard that it turns dark and rubs off. Powder grounds can be dried safely in this manner. You can safely use turpentine in gold or paste or painting over thoroughly dried lustre. As nearly as we can judge from your description, the shining or *sheen* of the fine gold outlines on the peacock feathers gave an iridescent effect to the vase. It is what is called a "neutralizing bloom holding the entire design together in a transparent veil of gold."

C. D. E.—If rose color is underfired it should be refired at a higher temperature, whether color is added or not, as rose is a test color, and if it does not develop properly, everything else is underfired. French china requires the hardest fire, German next, English china and Beilek need the lightest fire and pottery about the same. The fact that a ware has a high glaze does not necessarily mean that it needs a hard or light fire.

Miss L.—The acorn design in this issue by Miss Wright could be easily adapted to a biscuit jar. In the January number we will give several flower designs which can be used as you wish.

H. R.—The pure ribbon gold or gold leaf is the same as used by dentists. Ask yours where you can obtain it. The same recipe applies to coin gold, in which case the alloy is not removed.

Miss A. M. E.—For dark red roses in La Croix colors, use ruby purple with a light wash of blue over high lights and a touch of brown 4 or 17 in deep shadows.



KERAMIC STUDIO

JAN. MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR JANUARY, 1900

	PAGE
Editorial Notes,	175
Design in Bow-Knots for Breakfast Plates, <i>Anna B. Leonard</i>	176
Candlestick Decoration, <i>Anna B. Leonard</i>	176
Key to Plate Divider (Supplement) <i>Isabel May Wightman</i>	176
Historic Ornament—Japanese, <i>Adelaide Alsop-Robineau</i>	177-181
Cut Leather, <i>Ann Shaw</i>	182
Paris Exhibit, <i>Mrs. Worth Osgood</i>	183
Tea Cup and Saucer, <i>Ida C. Failing</i>	183
Birds After Leonce, <i>Mary Chase Perry</i>	184
Chicago Ceramic Association,	184-185
Brooklyn Exhibition,	185
Design of Grapes for Tankard (Treatment), <i>Jeanne M. Stewart</i>	185
Grapes in Water Color (Treatment), <i>Rhoda Holmes Nichols</i>	185
Tankard—Grape Decoration, <i>Jeanne M. Stewart</i>	186-187
League Notes—In The Studios—Club News	188-189
In The Shops	189
Plate Design—Japanese, <i>Sara B. Vilas</i>	190
New York Exhibition (Illus.),	191-192
Design for Plate, <i>M. E. Weighell</i>	183
The Collector,	194
The Application of Ornament—Third Paper, <i>A. G. Marshall</i>	194-195
Answers to Correspondents,	196
Color Supplement, Silver Pheasant,	



SYRACUSE, N. Y.

KERAMICSTADIA

Vol. I, No. 9

NEW YORK AND SYRACUSE

January 1900



THE PAST month has been the harvest time for exhibitions of ceramics, and we wish that we could have accepted the many invitations sent to us from all over the country. It is interesting to note the general tendency of each club in the different localities and to watch the development of the work-

We have letters from small clubs and letters from large clubs, beseeching us to emphasize certain rules that should govern exhibitions, and to dwell upon and particularize a rule against exhibiting work that has been done with a teacher. This is something that we cannot for a moment imagine that any exhibitor would do, or that any club would allow.

The New York Society of Ceramic Arts has a by-law, that *no work* that has been done under instructions, nor that has been publicly exhibited before, can be shown at the society's annual exhibition; this makes each exhibitor stand upon his or her own merit, and encourages originality.

Keramic club exhibitions will never be recognized as *art* exhibitions until there are more improved rules for placing and lighting, until the room has less the effect of a bazaar and more the effect of a dignified exhibition, governed by rigid regulations. It should be managed, placed and catalogued as are other art exhibitions, with no frivolous accessories

+

We were particularly delighted with the exhibition of the National Arts Club, of artistic pottery and fine porcelains. The simplicity of it appealed to one's artistic sense. There were shelves on the sides of the room, broken by three square standing cases, then square tables below the shelves here and there. The corners were cut off by cupboards, upon which were hung framed tiles and plates; corner seats under these finished the appearance of a most artistic gallery.

Work was shown by the following artist potters: Chas. Volkmar, New York; Charles Ohr, Biloxi, Miss.; Brouwer, East Hampton; the Rookwood Pottery, Cincinnati; Grueby Pottery, Boston; Dedham Pottery, Mass.; some modern Mexican, Spanish and Hungarian pottery. There were also shown some wonderful lustre plaques and vases by Messier, France, and some work from Mrs. Rowell and Mrs. A. B. Leonard of New York, Miss Adams and Miss Peck of the Atlán club, Chicago.

A full description will be given in our next number.

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Speaking of the last exhibition of the N. Y. S. K. A. *Town Topics* says: For some inscrutable reason the art world has refused seriously to consider ceramic decorations, and some haughty ones have even unkindly made the distinction between "china painters" and "artists."

It is probably owing to the fact that in the beginning of things the woman who could paint a pretty pin tray and the woman who could crochet a nice tidy were of about equal im-

portance in the art world, but that is all ancient history now. * * * * * The artists who have developed this society into a distinct and important factor in the art world should lay aside their timidity and realize their proper value. They should remember that the childhood of the society is past and that it is high time to put all childish things away."

The earnest workers in the society have felt quite as keenly as *Town Topics* that we have not done ourselves justice this year, and the disappointment is the keener because we were expecting such great things in view of the Paris exposition. It is right and interesting that we should show the work of all members at our club meetings so that the more advanced can mark and assist the growth of the beginners. But in our yearly exhibition, if we wish to demand from the art world the consideration and respect we desire and deserve, we should have a strict and impartial jury and every member should feel that sense of *noblesse oblige*, of self-respect as a unit of the society that he or she would desire to be prevented from exhibiting until her or his work was judged up to the necessary artistic standard. Then when members shall be allowed to exhibit the privilege will be an honor worth working for. In this way there would be an incentive to better work.

We are indignant that the distinction is made between china painters and artists. It is our own fault. As long as the artists among us are willing to place their work on exhibition side by side with work that would have graced the kindergarten days of china decorating, cheek by jowl with work copied from other ceramic workers, so long they will receive the cold shoulder of artists and connoisseurs.

+

The National Arts Club invited its members and guests to meet Mr. Charles Volkmar, the artist potter, on the evening of December the ninth.

Mr. Charles de Kay made some remarks upon Mr. Volkmar's interesting work and this unique reception, it being perhaps the first one ever given to an artist potter by a club of artists. He said he took great pleasure in introducing Mr. Volkmar whose work had helped beautify the club house.

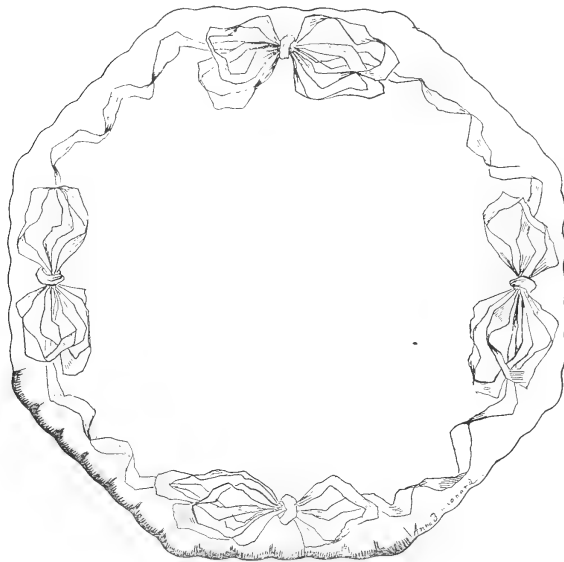
After this introduction Mr. Volkmar entertained the guests and members with a most interesting, inspiring and informal talk upon clays, glazes and lustres and the difficulties as well as delightful surprises of underglaze effects.

There being a charming and important exhibition at the time, of art pottery in the gallery where his talk was given, and also an impromptu potter's wheel with an expert potter manipulating the clay into form, his remarks and illustrations so inspired the artists there that several were heard to say, "I should like to get to work at once."

This club is doing a noble work in giving exhibitions of the arts and crafts and it is bringing patrons and artists together.

DESIGN IN BOWKNOTS FOR BREAKFAST PLATES

THESE ribbons form a simple decoration that may be used by the beginner. The plate is particularly attractive on a breakfast or lunch table of polished mahogany, especially if one has blue and white china.



The design may be used upon a round plate also. The ribbons are first painted in either a dull blue, composed of Dark Blue (Lacroix) (not Deep Blue) and a touch of Ruby Purple (Dresden) to give it a certain richness. After the firing shade in sharp touches of the same, adding the small loops on the edge.

KEY TO DIVIDER

Isabel May Wightman

THE haste which characterizes the American people is felt in our studios as well as elsewhere, though possibly it is not noticed by the casual observer. And the interest on a few minutes saved, amounts to a good deal in the course of a day.

To some of us the old way of finding the quarters, thirds, etc., of our plates has seemed too slow, so we use the new divider which is issued as a supplement to this number of the KERAMIC STUDIO.

For studio use we suggest that it be cut out on the outer circle and neatly mounted on bristol-board. If it is to be hung up, the nearby shoemaker could be induced to put a metal eyelet through it at the side where no lines would be cut. Exactly in the center a small hole should be cut just large enough to admit a small sized lead pencil, or better yet, a piece of sharpened lead.

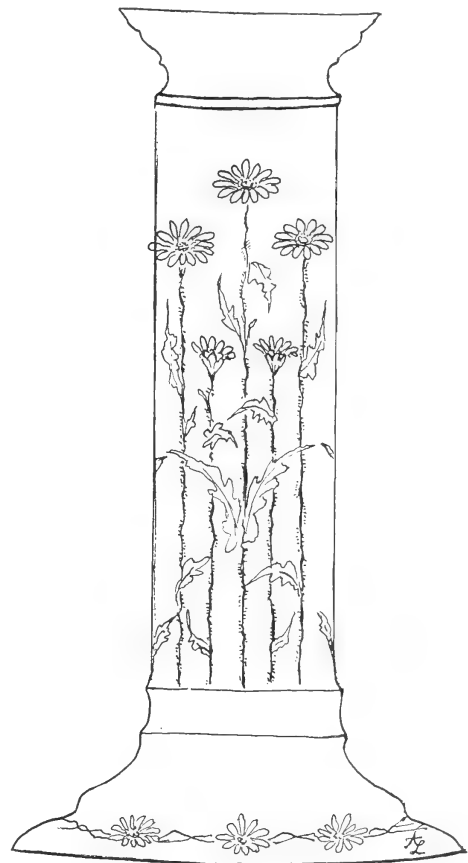
The china to be measured should be placed in the center of the divider (the circles serve as guides) and if it is to be quartered, the line numbered sixteen should be found. The most prominent lines are marked with arrowheads so one would have no difficulty in finding the four desired. Or if

eight parts are desired, the lines between the first four should be marked, and for sixteen a mark should be made at every continuous line.

The dotted, dashed, dot-and-dash, and continuous lines have, marked on them, the different numbers of the sections into which they divide. In all, a plate may be divided into 2, 3, 4, 5, 6, 7, 8, 10, 12, 14, or 16 parts.

To find the center of a plate, it should be placed as before and divided and all turned upside-down. While it is firmly held the pencil or lead should be pushed through the hole in the center and the china marked. (Having been rubbed with the turpentine and dried). Great care should be taken to hold the pencil exactly vertical.

Perhaps the first impression of this divider is confusing, but a little practice soon enables one to handle it deftly and so save much time.



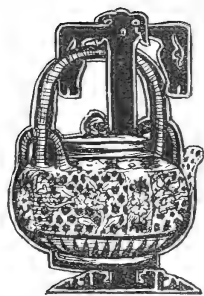
CANDLESTICK DECORATION

THIS design may be readily used by beginners and may be treated in various ways. It will look very well in a violet bed room if the small daisies are carried out in the violet shades, with stems and leaves in the greens. Or one could use the flowers in color (little English daisies with pink tips could be used also) and the stems and leaves in paste.

Or the entire candlestick could be tinted a certain color, with the design in white, or colored enamels, or raised gold.



HISTORIC ORNAMENT—JAPANESE

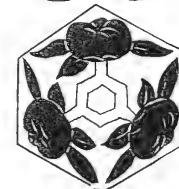


THE art of ornamentation in Japan was formed under the influence of the Chinese so that it is as difficult to distinguish the work of the Japanese from that of the Chinese in the older objects of art. This is especially noticeable in the Satsuma faience and the Cloisonné enamel work, both of which are executed by Chinese and Japanese alike, only the connoisseur being able to distinguish by knowledge of the characteristics of the two peoples. For instance, the Chinese use one form of dragon, the Japanese another. Of late years, however, there has grown up in Japan a wonderful, individual, and truly artistic feeling for decoration, so that no people on the face of the earth have produced so suggestive, so true, so satisfying an art. The secret of this success is the *simplicity* and suggestiveness of their decoration, the delicacy and

breadth of their technique and their fidelity to nature while avoiding belittling details. It is difficult to understand how such powerful effects can be produced by means so simple. We should carefully study the bold use of color and drawing, which, directed by Asiatic taste, produces such marvellous results. The Japanese are thoroughly in love with movement and life, and make their decorations fairly vibrate with the intensity of this feeling. They exert themselves to observe all the phenomena of creation, and produce optical effects which give the illusion of action, both design and color lending to this effect. This needs an extended knowledge and interest in nature, and ingenuousness backed by positive and scientific information. In this way the artist sees much that the average person passes by in ignorance. Herein lies the province and the success of the artist. His power is shown by his ability to recall to the eyes and heart of the world, the truths of nature which seeing, they have not seen, but which their souls recognize with a thrill of delight as something familiar long since, but eluding their grasp. The advantage of *suggestive* rather than *positive* decoration lies in this, that each one, for himself, *discovers* the meaning, rather than has it forced upon him, and to the delight of familiar recognition adds the prouder joy of original creation. The mind is exhilarated and stimulated to further growth while with a positive representation it feels that *there* is the end—there is no *beyond*. "The divers arts are simple fragments of the universal poem of nature." And he is the great artist who can gently lead us away from the prose of artificial life into the rhyme and rhythm of nature without our knowing that we are led, for we all like the feeling of *leading* ourselves.

The Japanese seem to see beauty in every form of life but the human, which is always drawn grotesque or mimicing some emotion. The truth is we are all too much at home with human nature and its attendant discords and sorrows, and the Jap recognizes that the duty of art is to lead us away from ourselves into green pastures where refreshment awaits us, and so he puts before us only the beautiful or the amusing.

Many of the geometric or conventional forms used in decoration are simple expressions of nature, we can not always interpret them because we are blind, comparatively speaking. Take the whirling ornament (No. 1). This movement is found in all growths on the surface of the water, the zig-zags (No. 2) suggest the pebbles in the current or in this case the widening circles about ducks in a pond. The flowing lines so often found, suggest running water. And what movement in the flying birds! You can feel the wind in their feathers. Everything suggests a lightness of hand, a







SILVER PHEASANT AND AZALEAS

PRINTED IN GERMANY

AFTER WATER-COLOUR BY PROF. STURM.

SUPPLEMENT TO KERAMIC STUDIO

KERAMIC STUDIO PUB. CO.

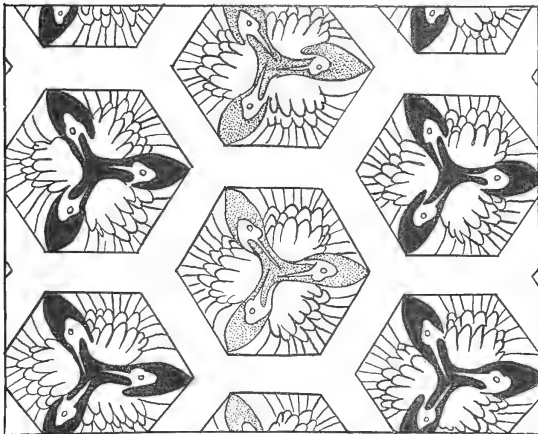
JANUARY 1900

facility of expression, a grace of manner, taste and refinement of color and drawing.

harmonious. The outlines of the cartouches are never suggestive of the design enclosed, outlines of bird, fan, butterfly or any object are used at will.



No. 1



No. 2

The older Japanese designs excel in a method of decoration peculiar to this people. This effect is produced by geometric medallions (No. 3), cartouches (Nos. 4) birds or



No. 4

dragons twisted into medallions (No. 5), thrown, as it would seem, at hazard on a surface covered with inlaid diaper patterns, gold tracery or plain grounds, yet somehow the medallions seem to balance and the whole effect is restful and



No. 4

The coloring of Japanese decorations is something not to be described, there are numberless nameless shades and tones. When strong colors are used, they never seem glaring. The Japanese are particularly strong in their use of black with color, so as to intensify the whole, even the black seeming luminous. In decorating a vase the Japanese follow closely the lines of nature—a flower that hangs from a vine in nature is pendant on the vase, the flower that grows up stiffly from the ground grows stiffly on the vase. There is never a confused mass of decorations, one or two flowers usually serving the purpose. Rarely is a background suggested, only a color that suggests the background. Harmony and simplicity everywhere.



No. 5

PLATE BY MISS VILAS (PAGE 190)

Application**to Modern****Design**

This is a simple adaptation of a vase design in modern cloisonné. The ground is a soft violet grey, the birds in white and black outlined with gold.

DRAGON VASE BY MRS. ROBINEAU

This is a decoration in the older style. These Dragons make also an effective punch bowl or tankard design. Draw the large forms carefully in India ink, cover the top with Blue Grey lustre and shade the sky with the same, leaving the moon white; beginning with the mountains, put on Light Green lustre, blending into dark green, into steel blue, padding lightly with a silk pad where the colors meet. Fire, then draw the design carefully; go over lustres again where necessary, put in stems of plum blossoms with Red Bronze, raising one edge with paste for gold; model the dragons in paste and using red Bohemian glass jewels press them into a large dot of paste for the eyes, (they may crackle slightly in firing, but that will do no harm). Paint

centers of flowers with Green lustre, shading when dry with Yellow Brown and Red Brown. Model the flowers with Aufsetzweis with $\frac{1}{8}$ Flux; make three shades of pink by mixing Carmine 2 with the enamel; these shades with white will make sufficient variety in modelling the flowers. Use Jonquil Yellow with Aufsetzweis for the stamens. For the last fire, retouch where ever needed; cover Dragons with Gold, using several shades; mix about $\frac{1}{8}$ Silver with Gold for the under part of Dragons.

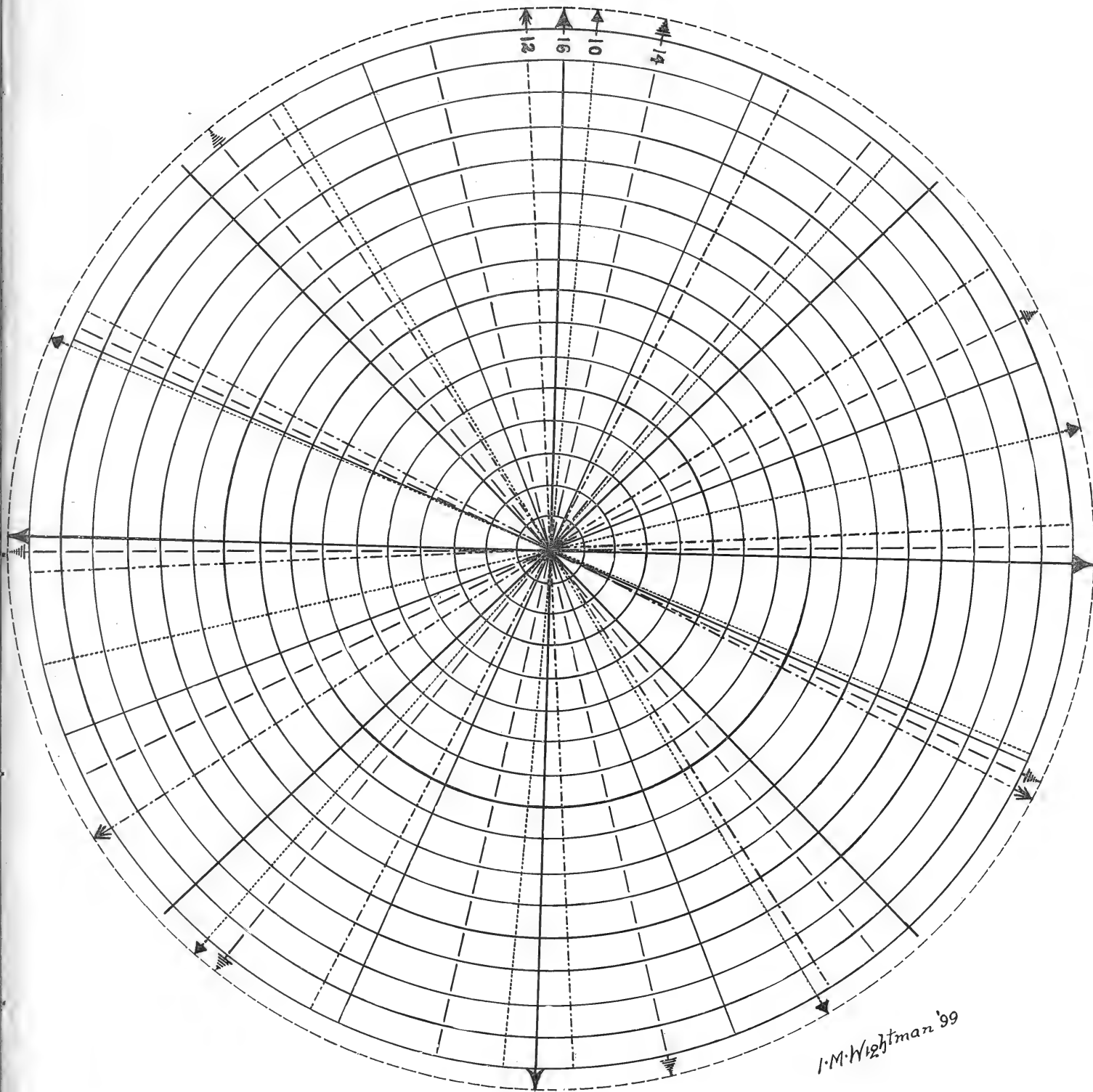
BIRD VASE BY MRS. ROBINEAU

This design is suggested by the Japanese, but differs in treatment though not in feeling. The birds should be painted more broadly than the pen and ink drawing would indicate. The design would look well worked out in a monochrome of dull blues, like the Copenhagen or Delft. The clouds should be a light bluish grey with occasional streaks taken out lighter to give the feeling of driving wind.

CLOISONNÉ AND KOZAN VASES

By the kindness of Vantine & Co., Broadway, we are



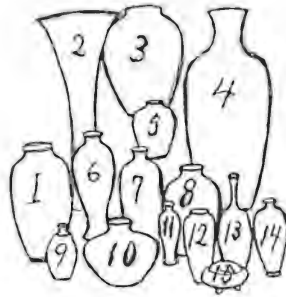


DIVIDER—ISABEL MAY WIGHTMAN
 KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
 JANUARY 1900

allowed to present to our readers a group of some of the most beautiful Cloisonné and Kozan vases. The suggestions for decoration ought to be of the utmost value to decorators. To enhance their value we further describe the pieces.

- No. 1. Dark cream ground; poppies in red and pink, pale green leaves. Cloisonné (fine copper wire outlines).
- No. 2. Decoration in dull blue on white, by the celebrated Makudzu Kozan—called Kozan ware—an underglaze faience.
- No. 3. Decoration in blue and white underglaze, by Makudzu Kozan.
- No. 4. Wireless Cloisonné; deep turquoise ground; white buds.
- No. 5. Cloisonné; black ground; bird with variegated plumage. The copper wire outline effect may be imitated by gold outlining.
- No. 6. Cloisonné; grey ground; white and black stork.
- No. 7. Cloisonné; dark blue ground; tree with cherry blossoms in natural colors. The "Geisha" has a dull lavender blue kimono with a patterned facing.
- No. 8. Wireless Cloisonné; greyish brown; the mountain Fujiyama and cloud in a lighter shade.



- No. 9. Wireless Cloisonné; dull dark brown; birds in white.
- No. 10. Makudzu Kozan; white ground; morning glories in pale lavenders; dull green leaves with white veins.
- No. 11. Cloisonné; a mass of vari-colored asters on a black ground.
- No. 12. Cloisonné; greenish grey ground; fleur de lis in pale violet; leaves pale green.
- No. 13. Black ground; dragons; dull blue and green backs, pale brown bellies, red streamers and horns.
- No. 14. Cloisonné; dark blue ground; wisteria in alternate clusters of lavender and white; dull green leaves.
- No. 15. Silver Cloisonné; this is enameled on silver which gives a peculiar brilliancy and transparency to the enamels. The top is formed by a mass of small chrysanthemums in raised enamels.



JAPANESE VASES

By courtesy of A. A. VANTINE & Co., Broadway, New York,

CUT LEATHER

Ann Shaw



HAD heard much concerning the leather articles manufactured at Vienna but was not quite prepared for the wonderful effects to be obtained by brush and tool on such materials. The numerous shops one passes in the streets of Vienna. (to me one of the most beautiful of European cities,) contain fine examples of the work, but it remains for one shop on the Kolmahrt to surpass in exquisite design and execution all others in this lately renewed art.

As the trend of the time seems to be to the conventional in design and the combination of Persian coloring, enriched by gold and occasional jewels, I find this style predominant in leather work also.

The Arabs were the most noted cutters and fashioners of leather of the early times, using it to enrich the trappings that adorned the magnificent steeds whose royal service caused them to carry themselves and their mountings with such imperial grace. The art was almost obsolete for seven decades, and it remained for the practical and enterprising German to study out and renew this useful but lost art, that is of such practical as well as artistic value, as leather can be used in so many necessary articles. These would remain plain and unattractive without the added charms of decoration. The German who first noted the clever work on old saddles and leather articles used by the Arabs, obtained permission to examine carefully some rare specimens of work exhibited in a museum, and from there deducted the facts that the leather was prepared carefully, then designed and cut with tools of which he knew naught. He however fashioned from nails tools with which he experimented. After years of experience and hard work he died leaving a mode of handling such work that it (though crude) caused his efforts to be continued. Now one can obtain for a few florins a set of tools with which great results may be produced even by an amateur. The cut leather is considered the finest, as it can only be done successfully by hand and no machine work can in any way approach it. The enameling and stamped gold is essentially factory work, as the machines required can not be used by amateurs. A wonderfully effective blotter and writing pad which was exhibited at last year's Salon in Paris and received a mention for artistic design and execution was wrought by a V. It was a beautiful trifle and can easily be reproduced by a beginner, light leather of a greenish tone shading at the edges to a deep cream, being used. The leather had been chosen with care, for its fine grain, not too thin, and was taken from the centre of the skin which is the best, though most expensive of course. A design of orchids growing from one corner was lightly traced, then the edges cut rather deep in the outline and turned by the modeling tool. The leaves were then veined in the same way, while the petals of the flowers were of very thin white kid inlaid as it were on the leather. The kid was tinted a bit toward the center of the flower with purple and at the immediate centre with yellow while in this latter was set by means of a gilt vine an uncut amethyst. The entire outline was then darkened slightly by means of the modeling tool being heated over an alcohol lamp and the tool used after the manner of a burnt wood tool. The background under the orchids was then stained a dark brownish color fading toward the top to the tone of the leather. The book was lined with white moray and the edges artistically finished by lacing the two materials together

with a fine leather thong. They can of course be turned and mounted as the regular workmen do, but it gives a much more mechanical and commercial look to it all. Book design, in all materials has been growing steadily for the last few years and now one finds almost as much thought bestowed on the cover and its corresponding in color and design with the illustrations, as is given to the literary effort itself. This however is a different line on which I will not dwell here, but will speak of some useful and beautiful articles in cut leather. Card cases, picture frames, shopping bags, memorandum books, and countless other small trifles used every day may be fashioned and decorated with little trouble.

Some handsome chairs ordered by royalty were of dark oak with seat and back of a dark brown natural colored leather, and the coat of arms exquisitely executed on the back, while the leather seat was in a conventional design very much raised. This effect is gained by padding the design from underneath with a cement for the purpose, which hardens and then keeps the leather in place, and centuries of hard usage can not change it when once dried and properly mounted.

There is an interest displayed in this work and it bids fair to prove a very lucrative field for artistic and original workers and one that as yet is not over crowded, especially in our country.

VIENNA, September 25, 1899.

SUPPLEMENT

OUR supplement is an imported German study showing how the Pheasant can be used decoratively. This can be reproduced in color or lustre, and outlined in gold or color. It is particularly suitable for a vase or tankard.

THE PARIS EXHIBIT

To the Members of the National League of Mineral Painters:

The following circular is addressed to the four hundred and thirty artists constituting the rank and file of the National League.

The result of careful examination of contracts for space in the League's exhibit at Paris, and comparison of same, the maximum limit of time having been secured, and details of transportation settled we are now able to place before you these final instructions.

The apportionment of space is necessarily your first consideration and your decisions will have a bearing of no small proportion upon the efforts of the Board of Managers towards justice to all exhibitors and economy in the use of the space allotted to the National League.

A thorough calculation of the available space, and a well studied plan of arrangement of glass cases proves that we could give to many more exhibitors each one square foot of space.

To make our exhibit the artistic and financial success for which we are striving we ask you to give us your highest support.

If you will keep close to your heart and uppermost in your mind, for the next few weeks, the proper carrying forward of this enterprise in which you are, we believe, deeply interested, success will be ours.

The National League contract for space is No. 25, Department of Varied Industries, Group XII, Class 72, running feet of Colonnade 11; length of room in feet, 12.2½; depth of room in feet, 10.7; wall space, 299 square feet.

RULES AND SUGGESTIONS FOR EXHIBITORS AND JUDGES.

As the contracts for individual exhibitors for the Paris Exposition call for such unequal divisions of space the Advisory Board believes that it will be more just to those having smaller exhibits to make additional charges for extra space. Exhibitors should be guided by the following suggestions from the Board before submitting pieces to their local judges:

A registration fee of five dollars entitles each exhibitor to one square foot of space, and no further assessment will be made for that amount of space. For every additional foot an extra charge of three dollars will be made. Fees payable upon the decision of the judges.

Believing it to be for the best interest of the League, we urgently recommend that the executive of each club interest themselves personally in obtaining the best representative work of their club to place before the jury of selection. The Commissioners suggest that a small but choice exhibit would reflect more credit to the League than a larger one, in which the lines were not so closely drawn.

The judges are instructed to show a preference to all pieces decorated on Amer-

ican ware. Do not present large pretentious pieces, unless they possess the highest artistic average of the League standard. Figure work should be original and of a purely decorative character. No copies of French pictures except those of rare merit, will be passed under any consideration. Simplicity, or such treatment of the decoration which is in harmony with the form or shape of the ware, will receive the preference in every case. Frames surrounding panels or plaques must be plain in character, not more than two inches in width, and of a dark dull wood finish. The ardent desire of the executive officers of the National League is to place this exhibition on the highest standard, and show our superiority over European commercial productions.

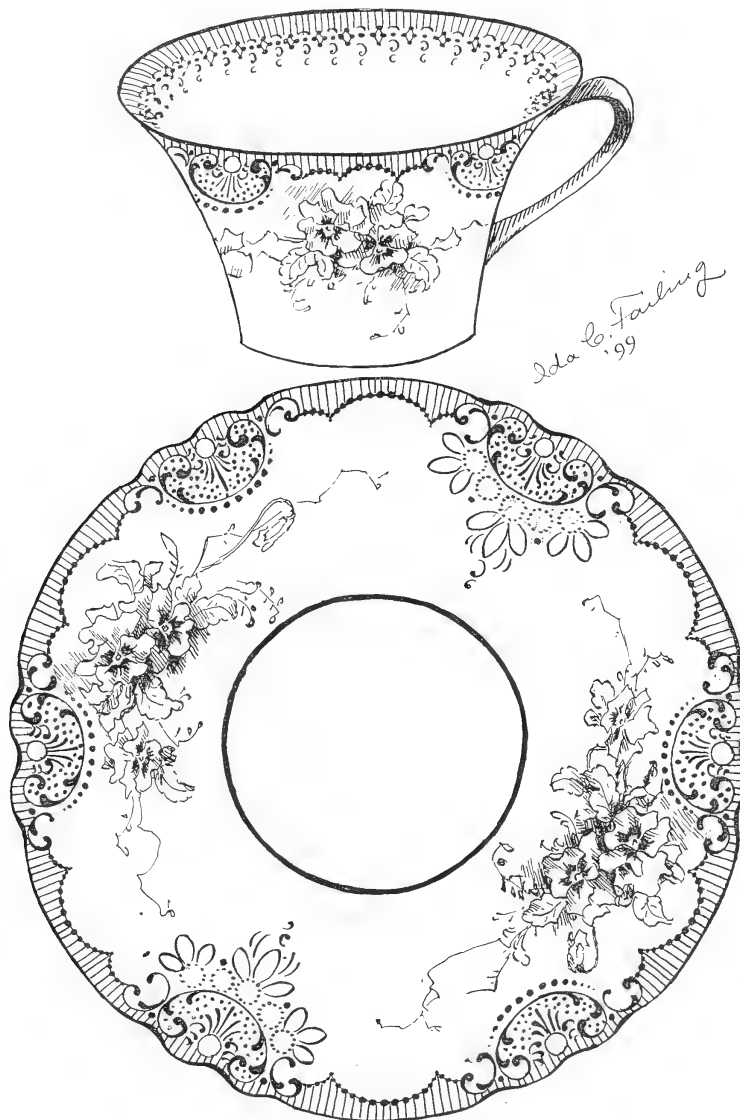
A correct list of china selected by the local judges must be sent to Mrs. Worth Osgood, 402 Madison street, Brooklyn, N. Y., by January 5. It is important that each secretary keep a duplicate list of her club's exhibit. No piece of china will be exhibited unless marked on the underside with the name and address of the owner, and the name of the club of which the owner is a member. The price *should also be plainly indicated*. Each case of china must contain a list of contents,

A notice of shipment and railroad receipt for same must be sent to Mrs. Worth

Osgood, 402 Madison street, Brooklyn, N. Y. All shipping charges must be prepaid to New York. Notices will be sent to all exhibitors of the arrival of their exhibit in New York. The League's custody of the exhibits commences with their arrival in New York, and ceases with their return to this port at the close of the Exposition. The chairman of exhibition, Mrs. M. L. Wagner, will report to the clubs upon the arrival and installation in Paris of the exhibit.

If photographs of the installed exhibit is desired, application may be made to Mrs. M. L. Wagner, N. L. M. P., Department of Varied Industries, Paris Exposition, Paris, France. Cards of uniform size, color and quality, bearing the name and address of each exhibitor will be provided by the League and placed with their respective exhibits. Cards or tags for marking all cases for shipment will be sent exhibitors from the U. S. Commission. George Sheldon, 12 Broadway, New York, and 303 Dearborn street, Chicago, Ill., under the U. S. Commission, will have charge of the transportation. Exhibitors will receive direct notice from him. The cases for shipment must reach New York by January 29. No shipment from New York will be made after February 1.

MRS. WORTH OSGOOD, PRES'T,
Chairman Advisory Board.



TEA CUP AND SAUCER—IDA C. FAILING

BODY of cup and saucer, yellow (delicate). Pansies, shades of yellow, yellow brown and greenish tones. Lined spaces delicate yellowish green. Dotted spaces green of a shade or two darker. Raised gold around dotted spaces. Lines of flat gold over green border. Jewels (enamels) of

green and yellow set in raised gold. Handle green. Tint of delicate green inside of cup down to gold border. Lines of gold over this. Green enamel dots edging tint between figures. In place of the green, yellow brown (German) may be used for border, keeping same body and enamels.



BIRDS AFTER LEONCE

Mary Chase Perry

THE two birds which are flying are brown with red breasts. The heads are quite a dark brown with almost black markings close to the beaks and about the eyes. There are lighter brown and grey touches on the back and out-stretched wings. The breasts are a bright, strong red in front becoming lighter toward the back.

The birds which are resting (page 189) have reddish brown heads and wings with touches of orange, and the strong lines or stripes are a pale grey and white. The breasts are a soft blue grey with the centers a strong dark blue into which the light feathers soften, making little wavy lines.

In painting the birds, treat them all very softly as a whole, not seeking to place every feather. Rather put in the masses in solid color and then pick out enough to suggest the sleek smoothness of the back or wings and the downy character of the breast. At all events try not to over-paint them with too many strokes of the brush or too thickly, but on the other hand keep them constantly delicate and clear even in the dark tones.



CHICAGO CERAMIC ASSOCIATION

THE seventh annual exhibition of the Association opened November 10th, at the Art Institute, and closed November 20th. Mrs. Charles L. Glass, its fourth president, received with the officers and members of the club. There was a strong jury of *artists and designers* of the Institute, and all work exhibited passed a rigid examination. (This is what we recommend for all club exhibitions.)

While marking the seventh annual showing, this is really the first gathering of the work of the club displayed solely by itself as an art production. Formerly the exhibitions were practically sales held at the Auditorium.

Mrs. Crane's treatment of trumpet vine lemonade pitcher was especially admired by the judges, so also the coffee pot, Turkish effect, by Mrs. J. C. Long. Mrs. Davis' American beauties received honorable mention, so also the exhibit of Mrs. Armstrong Green.

Miss Jeanne Stewart's pitcher in purple Columbine was well treated.

We quote from the criticism by James William Pattison: "A tall glass pitcher, sixteen inches high, is a beautiful article. Mrs. Cross, the artist who did it, is a glass decorator.

This tall glass affair is nearly four times as high as its base perfectly plain, slightly smaller at the top and made graceful by vague curves. Originally it was simply transparent glass. The artist gave it a thin tone of color, which reduced the glass to translucency and destroyed the polish. Upon this is painted the design, a mermaid rampant. She is a very lively young thing and her action is well rendered. All about her are swirls of lines, suggesting waves and some floating sea weed. Worthy of all praise is the maintained translucency. The flesh is left in the original flat tone and no effort at realism mars the true sentiment of glass. The fish parts are in more solid colors to give value to the flesh, but never offensively insisted upon. One feels well that this sea maid is floating in liquid. To maintain the architectural dignity of the piece a band of very quiet design and slight color surrounds the top like a frieze. All this is just enough and not too much."

The poster has taught the artists of Europe many a good lesson, and Puvis de Chavannes has taught more. Our decorators are learning the lesson. We turn to another case of objects quite different in character, but equally well and correctly managed by Mrs. Wright. Her work is very rich and still dignified, very colorful and yet quiet and harmonious. Several tall vases, with slender stem and of round foot, are made elaborate and precious while still maintaining their original character. One of them has a broad frieze around the top with dark blue and deep red designs on the white surface. Below this decorated white band the entire object is gilded to the foot. The gold appears to have been semi-polished and then etched with acid. At the foot and slightly climbing the stem is a decoration recalling the dark blue and red of the top. As a composition, as a treatment, all this is correct and charmingly tasteful.

Another painter who has produced good color and used simple shapes in porcelain is Miss Helen M. Topping. She calls her schemes of decoration Chinese, Arabic, etc., and that seems to mean that she has adapted designs from the orientals. That this is appropriately done and tastefully applied is already worthy of much praise. All nations, in all ages, have borrowed from neighbors. If the borrowing finally became imbued with a personal or national sentiment, they had a right to be set apart as original. This was true of the good old Delft. It commenced Chinese and ended as good Dutch. If I were this artist I would call my ware simply "Topping." And the same is true of Miss Iglehart's "Egyptian." All this artist's work is pleasing. Of Mrs. Frazee and Miss Philipps the same may be said; each seems to have comprehended the

true architectural problem and to have managed well the patterns employed and to have secured good color.

The use of the word "architectural" in connection with Keramics is to my mind correct, and all the laws applicable to the one must govern the other. But some one may say that Mr. Aulich's work is charming, though he does not treat his pieces architecturally. This comes pretty near to driving me into the corner because the statement is true. However, I observe that this gentleman knows his art, and has good taste and produces fine color, which virtues are a better cloak than charity. If he were to apply a little architecture also, I think it would be very fine, as is so manifest in that same Dutch work borrowed from the Chinese, and indeed in the Oriental work in its purity. Mr. Aulich paints fruit pictures, not on canvas but on porcelain, and he takes excellent advantage of the stuff he works with.

I find that marks of honorable mention have been placed against the names of Mrs. Randall, Miss Yeoman, Miss Green, Mrs. McCreery and Mrs. Clark. Altogether this is the finest exhibition that the club has ever given.



BROOKLYN EXHIBITION

THE Brooklyn Society of Mineral Painters held its annual exhibition at the Pouch mansion of that city, December 5th and 6th. There were thirty exhibitors, a beautiful place for exhibition, a fine light and work that improves with each year. The members are all inclined to the floral decorations, and there was nothing that impressed one as delightfully original nor of an individual stamp, but there were many beautiful pieces, and fine manipulation of color. All the exhibitions this year show less of the amateurish features and more of the professional.

There was a tendency towards more simplicity in the treatment of flowers, and we noticed that more have taken advantage of the decorative effect, of allowing the lines to come from the bottom where a tall form was used, and on which were applied blossoms having long stems and leaves.

Mrs. Osgood's narcissus vase is a striking illustration of this decorative principle. Her handling of greens was particularly good on this piece and also on her green salad plates, with a wide band of delicate green on the rim and the floral design coming within the green band.

Miss Montfort had a few pieces exhibited,—small plates, very simple in treatment, but a good, clean cut, finished style about them.

Mrs. Prince had a charming set of after dinner coffee cups, in turquoise blue, decorated in conventional design of gold and white enamel, with the base of cup (which had been divided by the potter) in black with a delicate design of gold and red enamel. She utilized the form very correctly, and the decoration showed thought and study.

Mrs. Tuttle exhibited a pitcher in ruby, with gold dragons, very decorative in effect, but it would have been better if some bronze had been introduced into the gold. Her roses were well painted.

Miss I. C. Johnson showed originality in her mushroom set, one could see she has studied nature. Frank Muni has the true decorative spirit and his enamel and paste work was the best there. We would like to mention others, but with so many exhibitions it is impossible to do so. The exhibition was a success financially and we congratulate the club upon its management and hope to see next year more of the designs carried out conventionally.

DESIGN OF GRAPES FOR TANKARD

Jeanne M. Stewart

AFTER making a careful sketch, paint in the bunch of Tokays to the right in Banding Blue, Aulich's Pompadour or Blood Red, Lemon Yellow, Yellow Brown and Chestnut Brown. Keep colors clear and transparent, using a thin wash of Banding Blue to represent the "bloom" or lightest tone in study.

Banding Blue, Brunswick Black and Ruby Purple may be used in the blue grapes, Yellow Green in a very thin wash, Lemon Yellow and Shading Green in white grapes with a touch of Pompadour in those most prominent.

Use Yellow, Olive, Blue, Shading and Brown Greens in leaves, with Egg Yellow, Yellow Red, Pompadour and Chestnut Brown in prominent leaf.

Stems in Yellow Green, Chestnut Brown and Pompadour. Shadows in same but lighter colors. Lay in the background in second fire in tone shading from Ivory Yellow to the dark greens or browns at base. Accent shadows, and work out detail with same colors as in first fire.

In third fire strengthen background and shadows under prominent leaves and on shadow side of bunches of grapes, using a tone of Banding Blue, Brunswick Black, Ruby Purple and Aulich's Pompadour over blue grapes, Chestnut Brown and Pompadour over red and grey for flowers over white ones.



GRAPES IN WATER COLOR

Rhoda Holmes Nicholls

WHAT a beautiful opportunity for color effect is suggested by the arrangement of grapes. The bloom of the rich purple bunch comes in contact with the soft green of the leaf and then passes on to a rich red fruit with darker green leaves. In the right hand corner is a bunch of delicate pale green grapes, inclined to a little yellow in the more mellow tones.

The fruit can be combined and rearranged in many different ways, for water color work. The background or general tone of the jar should be of different shades of buff, broken here and there with a suggestive tone of the grape. The deep tone at the base of the Tankard should be a low toned purple carrying the color of the grapes down without exactly repeating the color. The colors to use in the purple grapes are French Blue, Alizarin Crimson, breaking the color here and there with a little Hooker's Green. To give the bloom Cobalt Blue will generally answer. If the painting is already too dark for that, Chinese White dragged rapidly over will help the effect. The student must remember to have some grapes without a brilliant high light. They could not have high light and color at the same time. For the red grapes the same colors can be used, increasing the Alizarin Crimson. For the green grapes use Hooker's Green No. 2, a little Yellow Ochre, Cobalt Blue, a little Rose Madder. For the leaves use Hooker's Green No. 2 and No. 1, Rose Madder, plenty of water and a little Cobalt Blue. The stems of the grapes are a yellow green. They require to be sharply cut out to give them value and yet not too regular. For the ground work use Yellow Ochre, raw Sienna, Rose Madder and occasionally a little Blue. The base of the Tankard should be redder than the upper band and the top of the handle be redder than the lower part. The taste of the student will have to come into play not to make the change too great between the purple and the red. The smooth Whatman's paper, 70 pounds weight will be the best adapted to the subject.



LEAGUE

NOTES

The Advisory Board of the League which held its last meeting November 25th, was well attended. Mrs. Worth Osgood presided. There were present Mr. Volkmar, who, by invitation, submitted an excellent plan for placing the League's exhibit in the space allotted to them. Miss Fairbanks of Boston, Miss Ida Johnson of Brooklyn, the recording secretary, Miss Horlocker of New York, the corresponding secretary, Mrs. Frank Baisley of Brooklyn, the treasurer, Mrs. Vance Phillips of New York, the chairman of education, Mrs. Mary Alley Neal, Miss Montfort and Mrs. Leonard of New York.

Several individual members were admitted, in cases where the parties are in cities having no clubs. The League does not encourage this as each individual member requires all the attention and correspondence that is necessary for an entire club.

The Board decided to print full instructions concerning the requirements for packing and sending to Paris and about the few restrictions asked by the jury.

The prospects are good for a creditable exhibition there, and the Board is most anxious to have as many of the members send work as is possible. There is no organization of this kind in Europe, and it seems a wonderful chance for American workers to show what improvement has been made here, and also the interest taken in ceramics.

Mr. Volkmar, Mr. Marshal Fry and Mrs. Leonard, who were appointed by the New York Society of Ceramic Arts to select work from that Society before it passes the final jury, were also asked by the Brooklyn Society to act in that same capacity for them.

These members offered to visit the studios in both cities, thinking they may find choice bits from members who have the erroneous idea that only pretentious pieces must be sent—and in consequence have held back. The time set for the selection will be the week between Christmas and New Year. After the work is collected there will be a final jury.

Schedule for the circulating letters for January:

- New York receives reply from Columbus.
- Detroit replies to Boston.
- Bridgeport receives reply from Indianapolis.
- Brooklyn receives a reply from Denver.
- Wisconsin receives reply from Jersey City.
- Providence replies to Chicago.
- Columbus replies to New York.
- Jersey City receives Indianapolis October letter to Providence.
- Duquesne replies to the League.
- Indianapolis replies to Bridgeport.
- Chicago receives reply from Providence.
- Denver replies to Brooklyn.
- Boston receives reply from Detroit.
- San Francisco receives reply from Washington.
- Washington replies to San Francisco.

A suggestion comes from the Denver Club that the League have cases or cabinets in each city where there is a club, to be placed in a prominent store where work of the members can be on sale. A more practical idea is for each club to manage its own case and sales.

IN THE
STUDIOS

The editors had an exceedingly pleasant call at the studio of Mary Tromm, Fifth avenue and Broadway, the other day. Her studio is full to overflowing with most interesting and artistic burnt wood and leather decorations and furniture. We are pleased to announce that she will be our next contributor on Pyrography, giving us original designs and treatment.

Mr. and Mrs. Sherratt of Washington gave a most inter-

esting exhibition of their work to the lovers of ceramics in that city. Numerous pieces were shown and all of them were of more than ordinary merit, being of floral and decorative design. Mr. and Mrs. Sherratt have recently opened a new studio and china art store at 608 Thirteenth street, Washington, and it is marvelous how they accomplish so much artistic work outside their business routine.

Mrs. Mary Alley Neal sent out cards to a private view of water colors and porcelains at her studio. Her sketches from the coast of Maine and her decorations in lustre show artistic handling.

Mrs. H. H. Beals of Mount Vernon, New York, held an exhibition and studio reception December 7th, 8th and 9th.

Madame Le Prince of New York, and daughter gave an exhibition of sketches and porcelains at their studio, Dec. 9th.

Miss Candler of Detroit, who has been taking a special art course in the Art Institute of Chicago, for the past three months will reopen her studio in Detroit, January 15th.

Mrs. Harry Edgerly and Miss McKay of Boston gave a charming reception and exhibition of their work, December 12th. These clever workers always have something original and quite different from the work usually displayed in the general run of studios. Their work is conventional and decorative.

CLUB

NEWS

At the last meeting of the Bridgeport League of Ceramic Arts, a pleasing program was presented. There was a large exhibit of china and water colors which was criticised by Madame Le Prince of New York. Mrs. P. L. Holzer read a paper on "The Pottery of the North and South American Indians," which was illustrated with a number of specimens. This club held its annual exhibition at the Atlantic Hotel, December 4th to 7th inclusive. A number of pieces from this exhibition were selected to be submitted to the jury, for the Paris Exposition. This is a very energetic club and quite up to date in its management.

The Denver Club has adopted a new monogram for its club stationery, designed by its president, Miss Failing. This club holds a Christmas sale three weeks in December in one of the prominent stores of that city.

The Atlan Club of Chicago held its annual reception and exhibition at the Art Institute, November 21st. Owing to lateness in receiving illustrations we will give a full description of this artistic exhibition in our next number. These workers deserve much credit for their *courage* in carrying out the correct principles of decorative art. Each year their work is stronger and more individual. Space has been given them at the Paris Exposition, and we will give full description of their case.

The Jersey City Club held its last meeting at the residence of Miss Darling, one of its members. The League course of study is closely followed by this club and criticisms and prizes each month are given by an outsider. Miss Hannah Coggins acted as judge for the china in this instance. The competitive number of pieces not being large enough, the usual pin was not awarded. Mrs. Rowel read and spoke of Miss Hart, who recently died.

The New York Society of Ceramic Arts held its December meeting as usual at the Waldorf-Astoria. Mrs. Hutchinson, one of the members, gave illustrations of her enamel work upon metal and porcelain. Other members brought interesting specimens of old Persian and Japanese enamels, together with modern specimens in other wares.

The Detroit Ceramic Art Club held their annual exhibi-

tion and sale from Dec. 2d to the 15th. The display was well placed and seemed to be popularly appreciated and patronized. Beside this public exhibit of the club, there have been a number of studio exhibitions, especially those of Mrs. Wagner, Mrs. Nasmyth, Miss Donaldson and the ladies who form the "Art Colony" in the Holbrook building, Mrs. Harrison, Miss Leonard, Miss Adams and Mrs. Wells.

The Kansas City Ceramic Club held its second exhibition at the Midland Hotel, Dec. 7th, 8th and 9th, inclusive.

Mr. Bischoff will receive pupils throughout December, but his studio will be closed during the month of January, when he will work out some ideas he has in mind. His late decorations show some very beautiful simple effects, several vases having only a flower or two to suggest the color scheme, while all the rest was soft back ground effect. A plaque with black berries hadn't a single strong color in it, so that it seemed like a shimmering grey, yet it was really painted in many colors in low tones yet with perfect values. Then there was a charming reproduction of a water color rose study, with pink and yellow roses in the fore-ground and darker ones fading into the back-ground. It is possible that several other reproductions may follow this one.

A reception was tendered to Mrs. M. L. Wagner on the evening of Nov. 27th, at the Detroit Museum of Art, by the members of the Detroit Ceramic Club and Director Griffith in behalf of the Museum. It was a delightful affair and well attended by some three hundred of Mrs. Wagner's friends and well wishers. She will remain in Detroit another month before leaving for New York, where she will spend a few days, sailing for Paris on Jan. 27th.

IN THE SHOPS

The vase with bird decoration in this month's Historic Ornament, is from the shop of Burley & Co., Chicago. It is a very fine shape and comes in three sizes, white china, the largest being ten inches high.

The New York Society of Ceramic Arts has decided to place on sale the work of its members, during the year, with Mr. H. T. Wilhelm, formerly Wilhelm & Graef, who for twenty-five years had a beautiful store on Twenty-sixth street and Fifth avenue. Mr. Wilhelm is now established at 1122 Broadway on the corner of Twenty-fifth street (the building also facing on Fifth avenue), as a commissionaire and buyer. He carries only a few samples of the very choicest things in porcelain and glass, but his old customers knowing him to be an authority on such matters go to him for his advice and judgment, allowing him to purchase for them. This has never been done to any great extent in this country, but in Paris this method has always been carried out by some connoisseurs and collectors, or men of fine taste and good judgment, who assist their friends or customers in selecting the proper things.

Beautiful china is a perfect passion with Mr. Wilhelm, and he is greatly interested in the work of the Society and will endeavor to bring it before the public, and especially before the New York families that have traded with him for so many years.

Birthday cups and saucers with the signs of the Zodiac are quite popular now for presents.

A very old game set which we saw was extremely decorative and not so awfully "gamey" as those birds that are painted with the full landscape, clouds and all. This was French ware and must have given the table a magnificent appearance with all the accessories of silver and glass. There was a most elaborate design of gold in fine tracings all over the rim (not a stamped pattern, it was all free hand) and the birds were decoratively painted right against the white china with only a few branches or twigs to give them a footing. It was the most attractive game set of that kind, that we have seen, and the quaintness of it was very impressive. It was a surprise to learn that it was French, as one would imagine it old Dresden. As this number is rather a "bird number" we take this occasion to mention the plates.

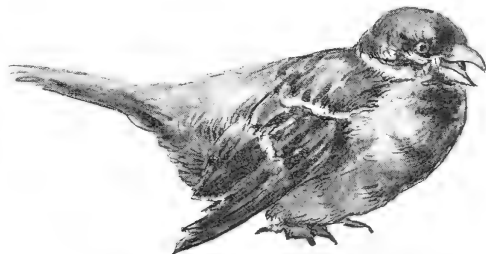
We have been studying the effects obtained by the Japanese in their bird decorations and it is wonderfully interesting to see how much can be done with these forms. We saw a vase on which was painted a cock with the feathers in a perfect swirl of color—making an exceeding decorative bit, but requiring precision and great freedom of touch—a Japanese touch!

Bawo & Dotter, Barclay street, New York, have some fine shapes in Vienna white china, which sells for one-third the price of French china, and they claim fires well, also some interesting Cobalt Blue underglaze band china.

La Societe Ceramique, J. Pouyat has some good plaques of different sizes for wall decoration. A stunning posteresque decoration made by Henrietta Barclay Wright on one of these plaques, will be one of our next color supplements.

We have been using a fine color from Miss Osgood's studio lately. It is called Persian Red, and when dusted on makes a rich oriental shade.

We wish our readers to thoroughly understand that when we mention any one of our advertisers we do not mean to have you think that the others have not just as good or perhaps the same things. It is only that we have had the opportunity of personal knowledge of certain things and we hope to become as well acquainted with all our advertisers and give each one the special good word he deserves.





JAPANESE PLATE DESIGN—SARA B. VILAS



PLACQUE—MRS. L. VANCE-PHILLIPS.

NEW YORK EXHIBITION

THE New York Society of Ceramic Arts held its ninth annual exhibition November 22d to 24th, inclusive, at the Waldorf Astoria.

The general verdict was that "the best work was *better* and the poor work was worse." This is judging from the very highest standard and not as we looked upon the art ten years ago.

We pronounce the exhibition better than the year previous, although several of the exhibits (to put it mildly) were disappointing, showing an extreme contrast between the good and the bad, but considering that there was no jury and that each member exhibited what he or she pleased, it is quite surprising that there was not more of the really bad, showing that the standard is perhaps higher with each exhibitor. There was an improvement in the finish of the work and in the firing, and many of the exhibitions showed better designs than formerly.

The entire exhibit suffered from the poor lighting of the room. A soft, beautiful light, that is very becoming in the ball room, is hardly the light that brings out the full beauty and the detail of delicate porcelains. Colors and effects were entirely lost. The society appreciates this and hopes in another year to surmount that difficulty.

The most active members have studied seriously, and their work shows it, yet at the same time they are held back by others who still cling to the stupid ideas of "china painting" instead of "china decoration."

However, the policy of the club is to be lenient and to lend a helping hand to those who want to join, hoping that each member will *study* and *improve*, and some day be a credit to the club. Whether this is the best policy for the reputation of the society remains to be seen. There are many members who cling to high standards, and recommend having a jury.

There were dozens of decorators who came to the city to

attend the exhibition from Boston, Philadelphia and from the smaller towns of New England, and this alone is a pleasant feature.

Mr. Bischoff's work attracted much attention and there were various opinions of it; the light being poor it hardly showed to advantage, but he still evinces a vigorous handling of color. His nasturtium vase was tremendous in color, which was enhanced by a superb glaze, but we did not like the dark color on the neck of the vase, which gave it a top heavy appearance; the form may have had something to do with that.

Mrs. Neal displayed a coffee set in lustre with a Japanese treatment of iris, which was very broad and decorative, the lustre being dull instead of that glaring effect which sometimes gives a taudry appearance to porcelain when used over large surfaces. Her small lustre jar with the swirls of beautiful colors running around it gave the impression that it was a choice bit of Favre glass, and it was the choice piece in her collection.

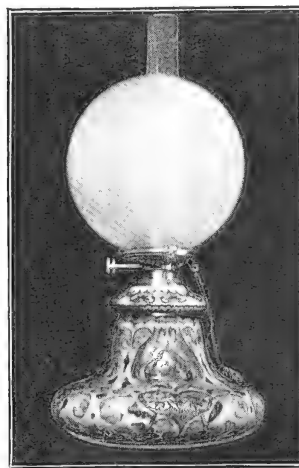
Many of the members exhibited lustre decorations which were original and clever, showing the greatest possibilities in these effects.

Miss Cora Wright had a vase in a delightful oriental red, with dragons in gold and silver, which was good and very decorative.

Miss Genevieve Leonard exhibited a grey vase with a single white morning glory, which simple treatment was artistic and showed her understanding of the solid grey background, and the greys of the white flowers.

We welcomed Mrs. MacLeans *new* treatment of a "grape tankard." Although a trifle overdone she used grapes in a decorative way, very small bunches in panels, with ruby and gold scrolls. The grapes were nicely painted and the whole effect was very rich and pleasing, suggesting the old Dresden.

Mrs. Fanny Rowell's entire exhibit was of lustres, principally on plates, showing a variety of effects. Her work has a striking individuality about it—one recognizes the style at once and also her pupils' work.



LAMP, PERSIAN MOTIF—CHARLES VOLKMAR.

Mr. Volkmar had a very choice exhibit of his pottery in single color effects,—also a lamp decorated in different colors under the glaze in Persian motif; we give an illustration of it in this number. We think his dull blue tones and peach blow

colors are really wonderful, and if they came from across the water, they would create a sensation: as it is they are gaining new and lasting friends all the time, which may after all be the better way of winning fame.

Mrs. Keeler had a small exhibit, but extremely dainty; one cup and saucer with a pale grey background, relieved only by a decoration of white enamel was artistic, but so quiet in effect that many passed it without noticing it.



WILD CARROTS—MARSHAL FRY, JR.

Mr. Fry's exhibit was poorly lighted, but it was just as artistic as ever. There was a variety in decoration, and just the same harmonious blending of color, which is the despair of all his imitators. We specially liked his handling of pine cones in the browns, and his roses. His work was superbly fired.

Mrs. Fry exhibited a beautiful plate with raised gold flowers and vine combined with his delighted miniature roses, as a visitor said, "it out-Fryed the Frys."

Miss M. M. Mason had a large and varied exhibit, showing she had profited by her summer sketches. We liked her treatment of the trumpet vine and a vase with the fleur-de-lis, which did not show to advantage until seen in a strong light, when the "quietness and goodness" of it was greatly appreciated.

Miss Elizabeth Mason had some striking things in enamels and her designs were well adapted, and well drawn. A cup and saucer tinted in a soft ivory with a band of dull gold, containing a Persian motif, was very good indeed—excellent. Her tea set in oriental style was particularly pleasing and admirably executed, as were her designs in enamels. If only more of our "painters" would become "decorators."

Miss Allen exhibited a mushroom set, which was one of the first things sold. She is particularly successful in her fine

pen work in gold, and with such skill we wish she would "go in for the conventional."

Mrs. Phillip's work shows great improvement and it was especially pleasing to see that the figure work treated pictorially was painted on *slabs* and framed as a picture should be. Her handling of draperies and textiles is good.

Miss Scammel exhibited an ambitious punch bowl (which was much admired) with lustres and dragons in raised gold very admirably executed. There was a band of currants inside, also admirably painted, but which was not in keeping with the Japanese treatment outside.

A very difficult thing to do, is to decorate a bowl so that the outside and inside hold together as one decoration. Study the Chinese and Japanese decorations!

Miss Horlocker showed a beautiful set of after dinner coffee cups. There was a band of green on the upper edge, which was cut into by a conventional design of hawthorn blossoms and stems in white and faint pink. This was a dear little bit of coloring, the green being so luminous and the blossoms so simple and clean. Her yellow roses on a jar were well placed and were particularly clear and transparent without being in the least hard against a fine background of browns and yellow.

A stein in warm, rich reds was immensely decorative, with berries simply treated, that seemed under all this color. It was more in the nature of a monochrome.

Miss Frances Marquard had a very choice exhibit, there was a bowl with conventional design in green lustres, and also a plaque with a Japanese treatment of butterflies on a gold background that was noticeably good. Mrs. Calhoun had some small plates exquisitely painted.

Miss Mary Taylor who was chairman of the Exhibition Committee, unselfishly allowed her arduous duties in that capacity to interfere with her own exhibit, and therefore had nothing that was truly representative of her best style. She is making a serious study of miniature work.

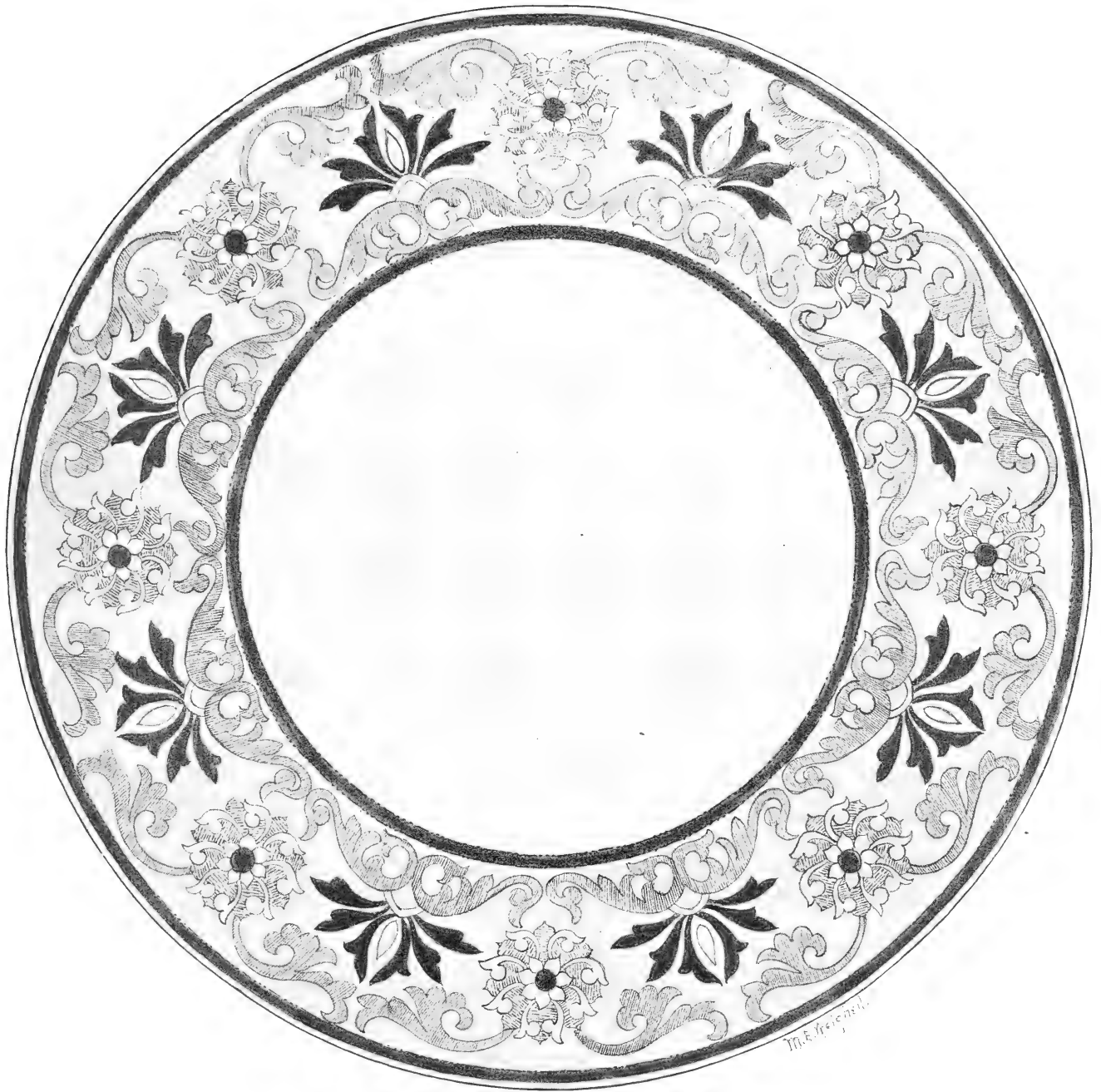
Miss Fanny Neal had two vases with bird decoration, most beautifully painted.

Mr. Sharadin's jug with the corn decoration was well painted, but the decorative effect was spoiled by the unaccountable splash of red on one side.

Why is it that decorators are so fond of a clouding of red, whether with violets, roses, iris, or anything that grows? It is nearly always a fatal thing to do, and this we see running through all the exhibitions.

Many of the exhibitors were disappointed in not receiving their work from the Omaha Exhibition, which had been there during the summer. The delivery of this work had been promised much earlier, and these members had counted upon their exhibits, to represent them here. There was much indignation felt, as of course it means a financial loss as well—the chance of sale being lost.

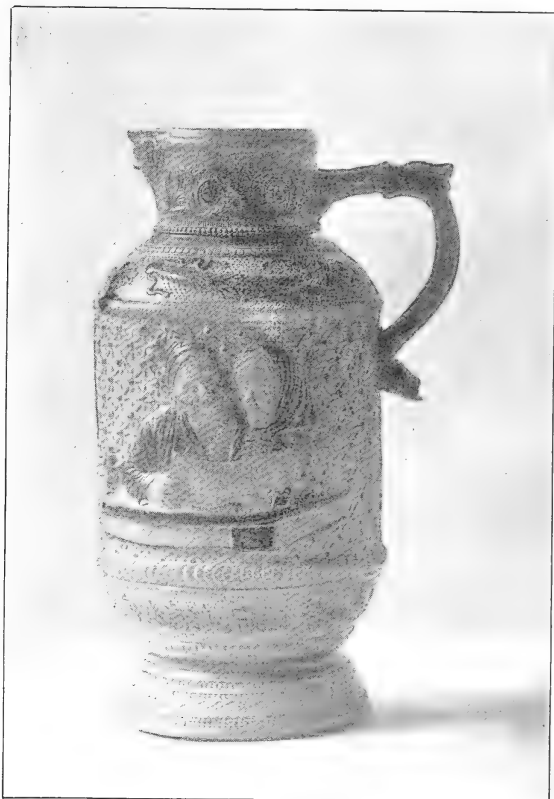




DESIGN FOR PLATE—M. E. WEIGHELL

THIS design is rather odd and pretty on biscuit or unglazed plate. The border design is of different metals with the background of golden yellow lustre. The bands are of cobalt

blue between beadings of paste. Another treatment for the border is to do the design in gold and enamel on a dull blue ground.



THE COLLECTOR

THE cut herewith presented is of a German Jug in the collection of Col. John H. Drake, Syracuse, N. Y.

It was a wedding present to the grandmother of a German woman who is upwards of 90 years of age, and if the story that was related in regard to it is true, and there is no reason to doubt it, it is more than 150 years since that wedding took place in a small town in Germany. The jug was probably made especially for the recipient, as the following legend (impressed) on one side would indicate:

"Mit dein Wieblen vereins,
Beim vollem Becher,
Dieses sind Stunden,
Um an gesurden."

Translated it reads about as follows:

"With thy little wife opposite,
And a beaker well filled,
These are hours to be enjoyed."

By reference to the cut you will observe that the spout is formed in the shape of a man's face with a beard and great horns protruding from the forehead. The handle is formed with a dragons head at the upper end and finished below with the head of a serpent. On one side in relief is shown a German and his frau reading the news from the "Gartenlaube," and judging from the expression on their countenance the news is both interesting and pleasing. On the table in front of them is the "well filled beaker," the pipe and the old lady's knitting. The rest of the body of the jug is covered with lattice work, dotted with jewels in dark blue, the upper and lower parts are decorated with festoons, flowers and other designs, in relief, in dark blue, the prevailing color being the usual grey of the German stoneware. The modeling of the faces and the expression are very artistic as well as pleasing, and stamp the jug as the work of a master.

THE APPLICATION OF ORNAMENT

A. G. Marshall

THIRD PAPER.



IN designing a decoration or adapting an ornament some of the essentials to a happy result that are not always given enough consideration, are that the character of the decoration both in motive and handling should be in keeping with the material of the object, harmonious with the lines of its form, and in mass, and also magnitude of detail, proportioned to its size. A design appropriate for a vase of fine paste and elegant shape would be as much out of place on a stout majolica jug as a lace shawl would be on the shoulders of a milkmaid, while the robust motives suitable to the coarser form would degrade and spoil the delicacy of the finely modeled vase. To illustrate: any one with a sensitive eye would at once perceive that such motives as Figs. 1 and 2 would harmonize with a vase of classical purity of outline, while the delightfully shapeless Dutch boy (Fig. 3), taken from a painting by Nico Jungman, would be simply dreadful in a like situation, but would well befit a heavy cylindrical or pot-shaped piece of ware, and be just as good art in its proper place.



Fig. 1



Fig. 2



Fig. 3

In Fig. 4 we see the mistake made by using hard, angular motives to ornament objects having curved outlines. It is the old difficulty of the square block in the round hole, it is never comfortable. How much more harmonious for the purpose are designs in curves as suggested in Fig. 5.

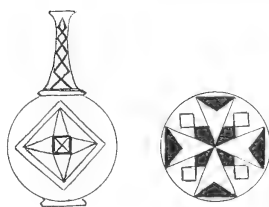


Fig. 4

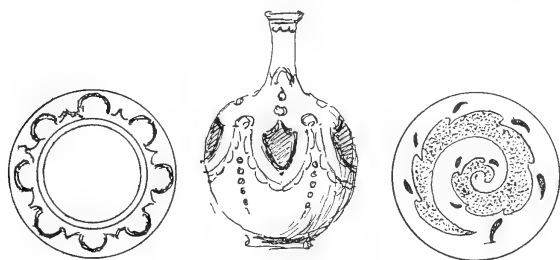


Fig. 5

It must always be remembered that the ornament must fit the outline from every point of view, like the details of a piece of sculpture. In this requirement the decoration of vases and jars is even more exacting than the composition of pictures which are to be viewed from one point only. In the case of a cylinder or truncated cone there is more latitude in the lines of the decoration as the outline is made up of both curved and straight lines, harmonizing with either in the ornament (Figs. 6 and 7).

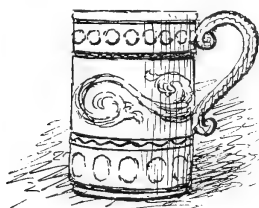


Fig. 6



Fig. 7



Fig. 8

A design combining both kinds of line is very effective for such shapes, affording both harmony and contrast (Fig. 8). It should be looked to, however, that the two kinds of line are not equal in quantity. If the main lines in the ornament are straight, bring some curves into the subordinate lines, and vice versa.

Decorations in marked contrast to the lines of the object,

although easily effective in a loud voiced way, are difficult to manage and apt to become bizarre without attaining the naive quaintness of rude and primitive styles. Contrast is necessary to avoid monotony; it is indeed the life of ornament, yet it must be well governed or it becomes merely discord. Forms in the ornament contrasting with the shape of the object should differ much from its size as well, hence they are better in the detail than in the principal lines. For a piece of fine outline a design should be sought which will give repose by harmonizing main lines, contrast being secured in the subordinate features. And as the circle or some full, swelling curve forms the outline of most ceramic shapes it follows that, excepting when we have cylindrical or conical shapes, the decoration is best planned on curved lines. Fig. 9 shows some totally bad, discordant ornamentations. Fig. 10 gives the same shapes with decorations arranged on harmonizing

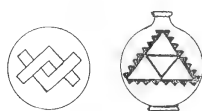


Fig. 9



Fig. 10



Fig. 11

lines, contrasting lines occurring in the details. In Fig. 11 the element of contrast is secured by the varied character and size of the curves.

As a matter of taste the finer the form the less need there is of decoration beyond that given by a beautiful color and exquisite glaze, as is seen in some of the most precious examples from the orient which need the enhancement of ornament as little as do pearls and gem-stones. The finer the form and material, the greater thought must be exercised that the decoration is in perfect harmony, so that it shall enhance instead of doing an injury to the beauty already there. And again the decoration of a fine material should never be such a complete covering as to conceal that precious quality or make it hard to discover. So, as a rule, with wares already precious in shape and substance, the less of the surface should be covered by decoration, especially with mat colors, gilding, jewels and raised work, that change or conceal the true surface. The value of broad spaces, of plain or graded tints and of rich, solid color, is too little appreciated.

Go again to the orient and see how a few touches applied in exactly the right spot make all the decoration required for some of the masterpieces of ceramic art. Or visit the Tiffany warerooms or any museum where the wonderful "favrile" glass may be seen and notice what slight suggestions serve where any ornament at all is placed upon those resplendent and dreamlight forms. But think not that the few strokes or the dreamy suggestion in these instances mean little work. It is easy to make pretty things; a little taste and industry will do this. But to make fine things that look so simple—not till one tries it again and again will he understand the years of study and practice that are behind the few little easy touches that have fallen so carelessly in exactly the right place. Into such art there have gone masterly technique and the imagination of poets.



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

White Rose.—This is a color between an olive and brown green, and makes an excellent shading tone for white roses or other white flowers. Used in a dusted tint it makes a rich soft green.

J. W.—The design of the Jubilee cup and saucer, by Mrs. Leonard, was published in the *Art Amateur* two years ago.

S. M. K.—Your Aufsetzweis was not sufficiently fired, otherwise it would glaze. A design for a cheese dish will be given next issue.

H. R. D.—The reason of your gold precipitating of a dark color and difficult to mix with the oil, is because you used too strong a solution of ferros sulphate. The second precipitate will be darker than the first, because of the addition of more of the solution, but it will fire all right. Rub the powder with a muller on a ground glass slab just sufficiently to mix thoroughly. It should not need grinding, as it precipitates as soft and fine as flour. Stir the solution only once or twice. Stirring too much makes it gritty. It is surprising what a difference a little thing makes. Use a *horn* palette knife. If your gold blisters off, you have put it on too thick. Only a thin wash is necessary, as this is *pure* gold.

M. D. G.—Paste chips off when over color, when put on too flat and artificially dried, when too much oil is used, also when oily turpentine is used. Perhaps you will be more successful with the lavender oil instead of turpentine.

C. H. R.—All questions must be signed by the *name and address* in full, otherwise we are liable to take up space which belongs to subscribers in answering questions for non-subscribers. This would not be fair to subscribers, as they have a right to the space and might be crowded out. The La Croix color charts, kindly furnished by FAVOR & RUHL, can be obtained only from the office of the KERAMIC STUDIO. Any yearly subscriber can have them by writing to us. We would much prefer to have you subscribe directly with us, but as soon as you become a yearly subscriber you will be entitled to the charts, in whatever manner you subscribe. To become a member of the New York Society of Ceramic Arts three pieces of work done without the aid of a teacher must be submitted, your name being proposed at the same time by some member with whom you may be acquainted. If the work passes the eligibility committee, your name will be voted upon, and you will be notified of the result. We presume the other societies are similarly constructed. Occasionally pieces of Belleek have a very poor thin glaze which sometimes disappears wholly in the second or third fire. This is found most in the heavier pieces of Belleek. It is no fault of your flux or oils.

J. G. W.—To dust grounds of different colors, blending into each other, for instance, Celadon, Royal Green and Brown, prepare your grounding oil on the surface as for a single tint. Make a mixture of the celadon and green and of the green and brown. Put on the celadon, then the mixture with green, then green, then the mixture with brown, then brown, working one color into the next so there will be no hard line of demarkation. In the second fire you can use, if you wish, a single color, dusted on all over, to bring all together better, or if strengthening of one shade only is required, dust over that part, blending the oil thin at the edges. Ivory yellow in tube colors is best for an ivory ground. For old ivory effect, use a mixture of Yellow Brown and Brown 17 to rub in creases. Orange yellow can also be used thin for this effect, but ivory is better. The beautiful yellow brown luster on Mrs. Leonard's chocolate set at the Waldorf exhibition was Sartorius' Yellow Brown padded on twice. Your monogram will be given in the February number. We delay giving the monograms to give other subscribers a chance to send for their own.

B. J. M.—The Fry Art Co. sell the ivory glaze for which you inquire. It can be dusted over any finished painting to give a uniform glaze, but as it is liable to absorb the reds and give a monochromatic effect, it would hardly be safe to use over figures when clear flesh color is desired. The ivory glaze gives quite an underglaze effect, but *hard* fires are always most necessary to get a uniform deep glaze. Dampness or insufficient ventilation in the kiln will sometimes cause white spots on lustres, or if your china is not absolutely

clean or dust gets on. Some colors show spots worse than others. Greens yellows and lighter colors, are safest. To get a deep shade it is better to put on two thin washes than one heavy one. Color too thick will peel off. The more neutral colors of lustre used sparingly can be used effectively with figures, but do not let your border overpower your painting. The designs in the KERAMIC STUDIO are not so difficult as they look; most of the work is in the drawing. Try them and you will be surprised to see how simple and effective they are. To paint light golden brown hair, use ivory yellow in the high lights, finishing brown in shadows for the first fire; in the second fire, break the light into the shadow with cool shadow (the composition of this is given in the June number), in the deepest shadows use a little yellow brown.

W. K. B.—You will find the Dresden Aufsetzweis in tubes the most reliable enamel. It needs a hard fire but will stand any number of repeated firings. When used white, mix with one-eighth flux. When it is used colored with tube or powder paints, no flux is required, though a touch of flux makes it fire better. Use Carmine No. 3 for the little old-fashioned roses and ruby purple for the darker ones. The powder colors for dusting can be procured from any of our advertisers. Miss Osgood of the Osgood Art School makes a very fine Persian red for dusting or painting. Blood red is also a fine color. For turquoise buy either turquoise blue or turquoise green, according to which shade you prefer.

K.—The corresponding colors in powder for the lemonade pitcher in cherries by Miss Wright (October) are the same as the Dresden tube colors, with the exception of White Rose, of which which we have written elsewhere in this number. We have given a study of storks in this number of Historic Ornament, but will give another of storks standing in the February number. Did you receive your La Croix color chart?

H. P. B.—Scroll on Greek lines of No. 4, July.—In substituting the cockle shell for the honeysuckle ornament in the "wave line" scroll, it would have been better to use a heavier scroll like the third No. 4. This is more typical of the sea and illustrates the meaning of the word *fitness* in design. To use this border on a fish or oyster set would be *fitness* in decoration, the black in the lower part makes a *contrast* in lines. The heavy wave line is in better *proportion* to the cockle shell than the delicate stem line which holds the honeysuckle. A half inch border is in better *proportion* to a four-inch saucer than an inch and a half border. It *balances* better. A wider border would *over-balance* the saucer. There is more *action* or movement in the heavy wave line which supports the honeysuckle ornament because it suggests more the action of a wave in running along and curling over before breaking. The waves in the scroll are evenly *spaced*. If two waves were closer than the others they would be unevenly spaced. Quiet spacing is where there is no ornament, as in the space above the wave design.

Study of oak leaves and acorns.—Were your acorns quite so pointed? Could you not have indicated the little scales on the cups, without going too much into detail? Were not the stems which held the acorns rather too slender? Maybe that variety is slender. There is strength in your drawing, but not yet a careful observation of your study. Your shadows on leaves are too indefinite and frequently destroy the shape by going in the wrong direction. Make the lines follow the roundness of things, in broken sections.

Water color study of asters.—You could not have seen your study in those colors. Your drawing was good. The upper part of design softened nicely into background, but the part touching the table could not have left a hard line, the outlines of the flowers must have been lost somewhere on the table, and should have been softened everywhere. Your table does not *exist*, it hangs down straight instead of coming towards you. It surely grew lighter as it approached you, and the farther edge must have softened into the background. The darkest dark is never at the edge. You have the wrong colors in your box. Use Hooker's Green 1 and 2, Rose Madder, Cobalt Blue, Yellow Ochre and Lemon Yellow.

Study of Asters in Pen and Ink.—This is an improvement. You are gaining strength. Do not make your shading lines too straight or too continuous. Use short broken lines to indicate curve of leaf and petal.

Study of Fruit.—What kind of fruit? This is soft and dainty. But could you not soften the edges of the fruit where it comes against the shadow on the table? And was the blue quite so strong on two only, and why? decay? Be absolutely truthful in what you *do say* in painting but don't say too much. Leave something to the imagination.



OLD DALTON WARE

The figure to the extreme left represents one of the oldest trade-marks. The cross indicates christianity, the circle belief in eternity, and the triangle the trinity.

KERAMIC STUDIO

FEB. MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR FEBRUARY, 1900

	PAGE
Editorial,	197
Design for Wild Rose Plate—Treatment	Mrs. Anna B. Leonard 198-199
Treatment for Poppies (Supplement),	Mary Chase Perry, 199
Historic Ornament—Celtic,	Adelaide Alsop-Robineau, 200-201
The Application of Ornament (fourth paper),	A. G. Marshall, 202-203
Celtic Plate Design,	Sara B. Vilas, 203
Chicago Letter (Illustrated),	Mabel C. Dibble, 204-206
Suggestion for Vase in Poppies,	Adelaide-Alsop-Robineau, 206
Storks,	Adelaide Alsop-Robineau, 207
Wild Roses,	Mrs. Henrietta Barclay Wright-Paist, 208-209
League Notes—Club News,	210
In the Studios—In the Shops,	210
Bonbonniere,	Clara S. Taylor, 211
National Arts Club (Illustrated),	212-213
Design for Cheese Dish,	Adelaide Alsop-Robineau, 213
The Collector—Willow Ware Pattern,	Col. John H. Drake, 214
Cheats in Oriental Ceramics,	214-215
Monograms,	215
Art of Pyrography or Burnt Wood Etching,	O. A. Van der Leeden, 216-217
Answers to Correspondents,	218



SYRACUSE, N. Y.

KERAMICS STUDIO

Vol. I, No. 10

NEW YORK AND SYRACUSE

February 1900



EW realize the amount of money spent each year by students who leave their homes and go to the larger cities for instructions in overglaze decorations. It seems to us that students in Keramics spend more money than is necessary, that is, if different plans of instruction were carried out.

Several well known teachers have been discussing a plan to teach by the month instead of by the lesson. For instance, a schedule might be made in this way. Those who are eager to get as much help as possible and wish a teacher's advice and assistance every day (Saturday should be exempt from a teacher's criticism) could have the working privileges of the studio every day and instructions from the teacher five days a week, either morning or afternoon, the time given at the option of the teacher. This for twenty-five dollars a month, to be paid regularly whether the pupil is in the studio every day or not. For those who wish only two criticisms a week, the working privileges of the studio could be given each day, but only assistance given on two days. This for fifteen dollars a month. Then again there may be others who would care for only one criticism a week, which could be given for ten dollars a month, with the privileges each day of the studio. In this way a pupil could be under the guidance of a teacher and yet she need not feel that every minute the teacher left her side it was so much money lost. It would give the pupil time to work out an original design, to do the *work* herself, to learn the practical side of every question that comes up. It would relieve that nervous strain which every pupil (and every teacher) feels, when paying for a lesson by the hour. We have seen students come to New York and completely break down under the strain of trying to get their money's worth, which seems to them to be only the *number* of pieces finished instead of the *practical* knowledge gained.

It has seemed to many that the plan of receiving instruction *entirely* by observation is all wrong. It is not the most beneficial way for the pupil and it certainly is most exhausting for the teacher. Those that teach by this method give the best that their talent and brain afford and when these teachers try to do something great for an occasion, they find their ideas *worked out*, their inspiration all sapped, their energy gone. In fact a complete prostration invariably follows this method of teaching. It is not right. This plan is of course encouraged by those pupils who desire to have a *number* of pieces to *copy* or to exhibit in their studios at home. This is all right, but it would be cheaper to buy these pieces at once and save the expense of traveling and board. The same amount of money could be used to better advantage both for teacher and pupil if this new plan could be adopted. We would like to hear from the teachers on this subject. The schedule of prices could be regulated by the general expenses, each teacher being guided by her own ideas on that subject, expenses, rents, etc., being different in different localities.

Our plan would, perhaps, call for more studio room, but in the end both teacher and pupil would feel repaid.

*

Our decorators will find a very interesting letter from Miss Dibble about the exhibition of the Atlan Club, and the case to be sent to Paris. This little band of workers have been quietly preparing for their exhibit during all the past year, and should rouse to action, even at this the eleventh hour, older and larger clubs to which the League naturally has looked for strong support and the fulfillment of promises made in the first outburst of enthusiasm. The officers of the National League have been working for over a year to secure a creditable representative American exhibit in Paris.

Space has been secured in a most advantageous position, along with notable ceramic art productions of our country. Everything is in good shape.

Space paid for, designs for cases and shelves made, estimates for covering the wall space, etc., etc.

Strenuous efforts have been made to obtain accurate information of the entire cost of making this exhibit and to justly apportion among the exhibitors the allotted space. Careful consideration by the Board of Managers of all details shows that the fixed charge of five dollars a square foot and three dollars for every additional square foot is a safe and just basis of apportionment of the expense. One club writes: "This is most exorbitant. Why we exhibited at our State Fair for nothing!" True, and we exhibited at our own beautiful World's Fair; but there were cases, attendants, and all the small expenses involved in the transportation and placing of the exhibit.

The French charge for every detail, and while the National League is in good financial condition, it cannot install an exhibit in a foreign country free of cost.

The exhibitor will have the advantage of an *individual* exhibit. He or she will be so catalogued and passed upon by the jury. Were an individual to exhibit *alone*, the cost would be two hundred dollars at least.

There should be uniformity as to cases, frames and cards. Let each exhibitor's work stand an equal chance, and let it be entirely upon its own merit. Let it be a *dignified* artistic exhibition. Fortunately those who have so generously responded are of the best workers and realize what it is to make a good representative exhibit, but a few can scarcely undertake the financial responsibility of the whole thing. Everything is being done to reduce the expense of it, and the managers are anxiously awaiting a sufficient guarantee of funds to preclude the possibility of failure.

*

The United States Navy is supplied with china from the Royal Copenhagen factories, which at one time received the order from Washington for thirty thousand dollars worth of china. It is claimed that the severe tests have proved the ware to be very durable.



DESIGN FOR WILD ROSE PLATE—MRS. ANNA B. LEONARD

DESIGN FOR WILD ROSE PLATE

Mrs. Anna B. Leonard

THIS design will look well in monochrome, say blue on the white china, for an ordinary dinner plate, or it could be used on a smaller plate for a tea or breakfast service.

If carried out in color, the design can be used in flat enamel without any further ornamentation, or if merely painted on, there may be, just a very narrow little edge of turquoise blue with a dot of turquoise enamel at the beginning of each scallop, or there may be a deep rich green behind the design running out to the edge of the plate.

The design would look well, drawn smaller and nearer to the edge. If closely observed, there will be seen three larger spots of pink in the design and three smaller ones coming in between, which balances the color in the rim.

Keep the colors clear and crisp. Use the Lacroix colors in powder form—or any of the corresponding colors given in our color chart of the June number, where we have compared the different names of colors to one standard—Carmine No. 3, which at first use quite delicately, Moss Green and Apple Green (which should be mixed with almost half Mixing Yellow), Brown Green, Deep Red Brown, Brown 4 or 17, Mixing Yellow, German Ruby Purple, German Yellow Brown.

Vary the shades of pink in the petals, and the shades of green in the leaves. Use sharp little touches of Deep Red Brown, on the stems and leaves, and an occasional touch of German Ruby Purple on the sharp edges of the petals. The centers are of Mixing Yellow with a delicate touch of Apple Green nearer the center, and the stamens are Yellow Brown, darker touches of Brown Green and Deep Red Brown.



TREATMENT FOR POPPIES

Mary Chase Perry

THE conventional shade of poppy red may be used pleasingly in the flowers, if there is plenty of cool green and brown of the purplish cast in the background, or a strong green border with the leaves and buds cutting directly into it, makes a positive and striking decoration, especially at the top of a tall piece of china. But the varied shades now found in Poppies, give the opportunity for greater delicacy and an unlimited scope for developing color effects.

The large central Poppy is pale and of the reddish pink order, and may be laid in for the first firing with Pompadour, using Moss Green toward the center, with Meissen Brown and Finishing Brown in the dark stamens. Drag some of the same color—Pompadour—into the edge of the flower at the left, with a wash of Ruby over the other petals. Use Olive Green, with a touch of Brown Green toward the center.

The Poppy at the right is deeper, with Ruby in the lighter parts and Roman Purple and Banding Blue in the shadows. The half shown flower at the right is very delicate and decorative, treated with a wash of Lemon Yellow and Yellow Brown in the upper part with Pompadour in the darker side.

The leaves and buds are Apple Green and Russian Green in the light shades, with quite a bluish cast, and Brown Green and Shading Green in the dark edges. A little Moss Green may be used sparingly to give life but if too much is used it gives a crude "greeny" effect. The shadow flowers and leaves are of pale Copenhagen in the lighter part of the design and of a light wash of Gold Grey in the darker. At all

events, make these shadow washes as simple and flat as possible and absolutely without detail.

If one has worked sufficiently to have gained control over his materials, it is as well to put in the background at once, so that the colors may melt into it, while they are still moist, or if one prefers to do so, the design may have been carefully suggested in outline and the background laid before the flowers were painted at all. This latter method is more often pursued by proficient workers, but the beginner is more apt to have clear results if the design is fired before laying the background. In this case it may be put in the first thing before the second painting. Make it with pale Lemon Yellow and a soft lavender made of Violet No. 2 in the lighter parts, above the design and near the flowers, with Yellow Brown and Meissen Brown below. Use strong Copenhagen and Gold Grey in the deep parts. One will have to exercise his own instinct for color, as no amount of dictation will yield a harmonious result. See that the tones are in correct relation to each other, and that no one part jars upon another. Again, see to it, that the background, as it appears to go underneath the design, carries the same tone to the other side. For instance, do not put Yellow on one side of a straggly stem, with Russian Green on the other, allowing the stem to break the two. Rather let one color flow underneath and unite with the other in open ground. Of course when there is a large mass of the design, there is room for change of background beneath. We frequently see broken-backed vases—otherwise good in form—with the background made "choppy" by this very abusive treatment. Before firing, the strong lights and accents may be taken out with a pointed stick wound with a bit of cotton. Be especially careful to preserve the character of the prickly buds and seed pods. No harm comes from leaving the white of the china in the light parts for the first firing.

If the background has been laid, after the paint has become too dry to be "tacky," the colors may be modified and strengthened by dusting on the powder color and letting it go directly up to and into the flower and leaves which are in shadow. Fire very hard, so that the paint will become one with the glaze, not minding if they lose much of their strength, for strength can be attained again, but if there is not a good glaze after the first firing, it is difficult to make it come another time. For the second painting, strengthen with the same colors, yet using other tones as they would naturally be reflected from one portion of the design to another—it will prevent the look of hardness—a wash of Pale Yellow on the light part of the light flower and touches of blue as well. In the deeper Poppies, a wash of Banding Blue and Yellow Brown in the light parts will help to hold the study together. Before the second firing, see that there is a sense of unity throughout the whole, so that it has an easy feeling, perhaps lowering one part by deepening it or giving dash to another by taking out a light.

In a study of this kind a third firing is a great improvement if not a necessity, as it gives opportunity to give finish by glazing again. Washes of Ruby will generally result acceptably and touches of Shading Green and Dark Brown will help to accent parts which stay back too much. If one chooses, a little enamel mixed with Moss Green, to take off the staring white, may be used in the buds and stamens and on the stems in slight touches. Be sure that it is well fluxed, so that it will melt easily in a low fire—for remember that the last firing will be a light one, so as not to disturb or lose the half tones and "speaking touches" which have just been put on.

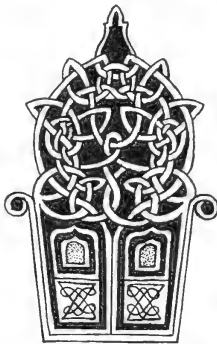


HISTORICAL ORNAMENT—CELTIC



CELTIC decorative art had its origin in Ireland. Many similarities can be found in the art of Russia and Scandinavian countries, showing a common origin, and it is believed that the Irish missionaries carried their art with them to these countries. But, without doubt; the Celtic form of ornament was the growth of Irish soil. Interlaced ornaments formed almost the only element of the earliest period; this is essentially a primitive method, suggested by interlaced cords, the pliancy of this medium giving curves instead of angles as in Arabian geometric designs, and making a great variety of designs from this simple element.

There is a real charm in following the complications. The skillful divisions, clearness of links, ingenuity in windings, show a knowledge of ornamental construction. There is an entire absence of foliage or vegetable ornament in the primitive Celtic art. The distinguishing peculiarities are the extreme intricacy and excessive minuteness and elaboration of the interlaced designs. Later, strange and monstrous birds and animals with long top-knots, tongues and tails intertwining in almost endless knots (sometimes called Runic knots) served as terminals to principal lines, which



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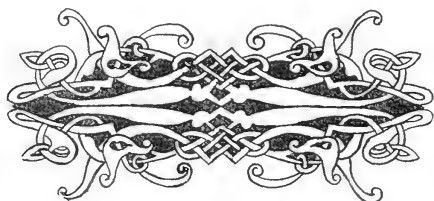


No. 2



No. 3

were, then made to represent bodies elongated out of all just proportion or probability, from which emerge feet or claws corresponding with the head. These fantastic and grotesque images constitute a separate art, which interlacings alone could never have done, other races using the latter form of ornamentation.



This art, so fantastic with its endless and tortuous windings, its fanciful and distorted forms so drawn as to fill the required space regardless of nature, remind us forcibly of Irish ingenuity in twisting and ornamenting the truth so as to fit the circumstances, until the original form is scarcely recognizable. And after all we have to admit the artistic effect of the distorting of truth as well as of form.

The colors used are dull blue, dull green, orange, red, black, buff and white.



PLATE BY MISS VILAS (PAGE 203)

Application

to Modern

Design

We would suggest as a treatment for this, a dull blue design on a dull green ground outlined in black; or the alternate panels might have a green design on a blue ground; from the design to the edge of plate should be a buff, either light or dark.

TOBACCO JAR BY MRS. ROBINEAU

Ground, buff. Design in dull blue on a black and dull green ground; a touch of red or orange might be used in eyes.





STUDY OF POPPIES—MARY CHASE PERRY

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO

FEBRUARY 1900

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THE APPLICATION OF ORNAMENT

A. G. Marshall

FOURTH PAPER



THE decorator, no less than the portrait and figure painter, should understand the effect upon the emotions produced by lines, masses and colors. Lines are the most important element in composition both of pictures and ornaments, and their influence is none the less felt when they are lost in full chiaroscuro than it is in



Fig. 1



Fig. 2



Fig. 3



a drawing of pure outline. Not only do they form the skeleton or constructive framework of all designs, but they determine the last refinements of detail as well; and they govern expression quite as much in a decorative scheme as they do in a face. Indeed it seems quite probable that the expression of lines throughout nature and art is understood by an unconscious mental reference to their significance in the human face and gesture. I have not seen any allusion to this principle in any treatise on ornament, and doubt if it has ever been recognized as an important and often dominant factor in the impression made by ornamental designs, lightness or somberness of tone and brilliance or sobriety of color being supposed to determine the entire effect upon the emotions. Reference to Figs. 1 to 6 will make plain the expression



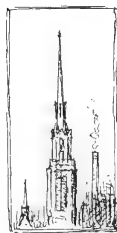
Fig. 4



Fig. 5



Fig. 6



of lines in various positions. The level gives absolute repose, calmness and absence of excitement. This quality so pronounced in ancient Egyptian and Greek architecture, is due to the emphasis given to horizontal lines in construction and decoration. In every instance where repose is to be secured in ornament, the introduction of level lines or bands, when consistent with the form to be ornamented, is the easiest and surest way of accomplishing this result. Lines sloping or

curved somewhat upward from a central point, express cheerfulness, lightness and gaiety. Chinese architecture, for this reason never seems serious and is always suggestive of toy construction. Designs having as motives upward bends or curves or arrangements on such lines will give a cheerful effect and suggest pleasure and joy; while lines sloping or curving steeply downward from a central point are expressive of sadness or solemnity, as seen in Gothic construction, and can be depended upon for a similar, or at least sober, effect in decoration. Lines inclining or curving a little downward from a center suggest protection, shelter and coziness, like the ordinary roof gable or an umbrella or spreading branches of a tree. Very steep upward slants or high springing curves give a feeling of sublimity, excitement and exhilaration, like mountain heights and leaping fountains. And the vertical is always associated with dignity and majesty, possessing the repose of power, as the level possesses the repose of sleep or inertia. Horizontal lines or bands increase the apparent breadth of an object, and perpendicular ones cause objects to appear more slender. (Fig. 7.) Inclined lines, and all "running ornaments" which are based on them, like many "arabesques" and much French and other scroll work, lead the eye in the direction of the inclination (Fig. 8), hence in themselves are lacking in the element of repose. They should not be employed in situations where it



Fig. 7



Fig. 8

is desired the eye should rest, or to decorate the most important feature of an object, room or building. As subordinate decorations for edges of utensils, moldings, etc., and as connective links between principal features, they are appropriate. When used completely around anything, the effect is best when they can be seen at once in the entire circuit, as around a plate or the inside of a room, and are less pleasing around the outside of a box or a dish, in which case the eye is led merely to the outline in any view. They should never be used simply to cross a surface where there will be an abrupt stop after leading the eye to nothing, as in Fig. 9. Such ornaments, however, are very properly adapted to similar situations

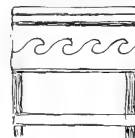


Fig. 9

by reversing half and introducing a center piece as a point of repose (Fig. 10). This shows the beautiful way of using running designs as bands around utensils, like a belt fastened with a clasp. Spiral motives, twists and whirling effects (Fig. 11) should be carefully considered in their application, as the unrest in them, however beautiful in many situations, is inconsistent with the highest dignity.



Fig. 10

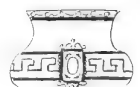


Fig. 11

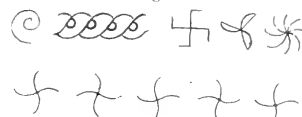


Fig. 12

Hence they are never good for grand ornaments or center pieces of important or monumental things. The Japanese make very clever use of such motives, but always apply them where

thoroughly appropriate. By reversing alternate figures of that kind very quaint and pleasing bands may be made having a sort of rhythmic, dancing effect (Fig. 12). And by bringing such motives close together, either all in one direction, or reversing alternately, and by separating them and introducing connecting lines, an endless series of rhythmic ornaments may be invented (Fig. 13).

Repose is an attribute of many forms, the circle, ellipse, oval, square, oblong, lozenge, hexagon, octagon, etc., which are constantly employed as the bases of center pieces and medallions; and this quality may be secured in almost any symmetrical form, if kept simple (Fig. 14), and an infinite



Fig. 14

variety of ornaments constructed in this way are emphatically resting places for the eye and should be used for centers and at salient points. The circle, ellipse and curved forms generally, either as frames or as structural bases for ornament, give more spaciousness and buoyancy of effect than squares or other forms bounded by straight lines. Where unsymmetrical designs are employed, as where the human or some

animal figure or floral motive is treated freely and without formality, repose must be sought through a proper balance of parts, very much as with the composition of a picture or statue, and strained attitudes and violent action will be found very difficult to handle satisfactorily in elevated and serious decoration. It should not be forgotten that it is perfectly proper to treat separate ceramic pieces or articles of furniture, etc., in pairs, right and left, to be seen together, the "action" of their forms or decoration being toward each other, or towards a third, self-poised and more important piece which is to be their center, like the keystone of an arch. Needless to say that such groups must be designed as one harmonious whole.

The festoon and arrangements following its lines are

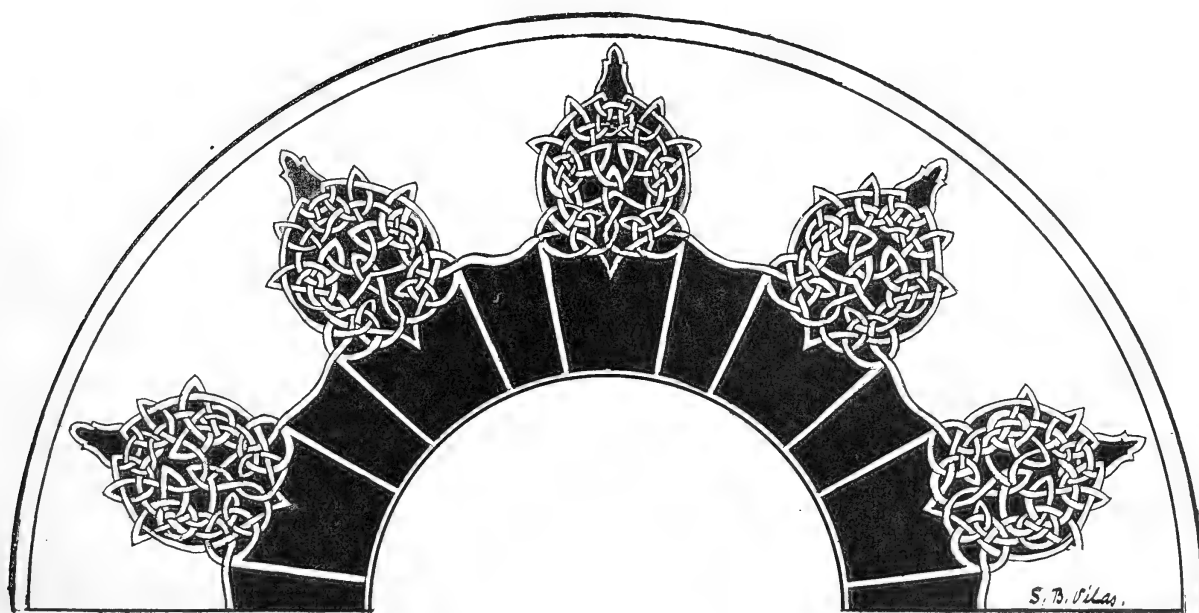


Fig. 15

valuable elements in formal decoration and may be used with great style and stateliness of effect. The wide and shallow festoon, with knots above the points of support, is especially festive and joyous in character, and yet in perfect repose (Fig. 15). The deep and thick festoon, with drooping knot, is, on the other hand, heavy and solemn in effect (Fig. 16).



Fig. 16



CELTIC PLATE DESIGN—SARA B. VILAS

JARDINIERE
Mrs. S. E. ZeublinCHOP PLATTER
Eva E. AdamsVASE
Mrs. A. A. FrazeeVASE
Mrs. E. C. HumphreyVASE AND PLATE
Lillie E. ColeVASE
Mrs. R. M. McCreeryTEA POT
Helen M. ToppingVASE
Mabel C. DibbleCUP AND SAUCER
Mrs. Adele Lawson
HOT WATER PITCHER
Grace H. PeckPITCHER
Mrs. F. M. Sessions
PLACQUE AND BOWL
Mrs. L. T. StewartSMALL VASE
Mrs. F. M. SteeleCHOCOLATE POT
Mary A. Phillips

CHICAGO LETTER

THE Atlan Ceramic Art Club opened their seventh annual exhibition at the Art Institute on Tuesday, November 21st, with an afternoon reception, for which one thousand invitations had been issued. Despite the rainy, disagreeable weather, a very large attendance marked the interest felt in the work of this club.

Naturally, the chief attraction was the "Exhibit for Paris." The space given to the Atlan Club at the Paris exposition is a direct compliment to their fine strong original work, and the club members appreciating this faith in them, have succeeded in making the finest exhibit they have ever shown at the Art Institute. The choicest of this has been selected for Paris and placed in two cases, in order to give space for each piece. The photograph however shows one case arranged so that at least one piece from each member is visible. The Atlan Club work will fill a case just within the arch of the main facade of the Palace of Industries, a conspicuous and fitting place for this exhibit.

With one exception, every piece was painted during the present year and never before exhibited at the Art Institute, so perhaps a brief description of this case will prove of greater interest than a general one.

Commencing at the left of the photograph, the large jardiniere in Persian design, by Mrs. J. E. Zeublin, is a rich and harmonious piece in colorings of dark blue, green and browns on the pure white, with touches of red to enliven the quiet tones.

A chop platter, by Miss Eva E. Adams, has a brilliant and yet delicate design in pink, turquoise, green and yellow, with a rich darker border in blues.

The little teapot, by Miss Helen Topping, is most charming, or as one member of the club said, "the color scheme is distracting." Only simple blues and greens, with touches of yellow—but its the "knowing how" that makes so many bits of china from the Atlan Club a delight to the possessor. In fact the repetition of "blues and greens" and so few colors

mentioned, make, I fear, a dull showing, but the reality is far from dull, and though the palette used by the club is very small, there is not the slightest trace of sameness, and where brilliant, no crudeness, and though soft, not dull or weak.

Mrs. R. M. McCreery's vase, fleur-de-lis in old blues on creamy ground, with gold and blue band at top, is simple but very good, and the small hot water pitcher with an artistic arrangement of hydrangeas conventionalized in soft violets, blues and greens, with ground of yellow lustre, by Miss Grace H. Peck, is so delightful that it attracts the eye at once. The large vase with pink chrysanthemums, pale blue lilies with bright little scarlet blossoms and many leaves, all in enamels on white, with severely conventional band at top in dark blue, yellow and pale green enamel, is by Miss Mabel C. Dibble.

The beautiful peacock vase, by Mrs. A. A. Frazee, is most striking. Persian in design and coloring, rich but not glaring—it is an interesting study to all. The beauty of the cup and saucer at left of this vase unfortunately is not revealed in the photograph, but Mrs. Adele Lawson has received many compliments upon her work. The cup and saucer are divided into panels by double bands of two distinct designs, but perfectly harmonizing; the panels are filled with lotus blossoms.

The quaint little pitcher at the right is even more quaint in coloring—pink, blue and yellow flowers on a violet lustre background, with stiff little nosegays standing upright around the neck, making one hesitate to decide whether it is one or two hundred years old, or just a delicious bit worthy of the Atlan Club. This pitcher represents Mrs. F. M. Sessions in the Paris case.

The large plaque in the foreground is an original arrangement of the humble dandelion, by Mrs. L. T. Stewart, in dark and turquoise blue enamels with lustre background. It is well designed and carried out in purely conventional forms, with the motif not lost sight of in any portion of the plaque. Mrs. E. L. Humphrey's tall Moorish shaped vase is correctly treated in Moorish style—design, color and shape all harmonizing. The color scheme simply dark blue with purple tone,

green and yellowish brown, with a yellow lustre background, makes a striking appearance.

The large vase at the extreme right, by Miss L. E. Cole, is truly Persian. The all-over design of violet and white enamel blossoms, encircles a delicate pinkish red flower with connecting bands and garlands of green and pinkish red. A background of yellow lustre adds greatly to the strength and quality and makes a most artistic and pleasing vase.

A dainty vase by Mrs. F. M. Steele is the only piece with a Japanese motif in this case. A simple bamboo design on a grey-green ground, with a narrow delicate band of vivid scarlet, black and gold tracery at base and top, but so satisfying that one feels the truth of the Japanese method of showing but one, or at most a very few choice bits at a time. It is enough when perfect. The last piece is a beautiful elaborate chocolate pot by Miss Mary A. Phillips. A rich dark band reaching up fully one-third the height of the pot, then an all-over design of pink blossoms and irregular scrolls and leaves, with again the richly colored band at top, a perfectly designed and artistic piece of work.

Besides the pieces shown in the photograph, are a number of beautiful things also to find a place in the Paris case. A hot water pot in delicate pinks and greens; a blue, green and

colors with the peacock as the motif. A number of very decorative plaques. A low vase with blackberry as the motif on greyish yellow lustre background. A beautiful vase with



MRS. J. E. ZEUBLIN.



LIBBIE E. COLE.

HELEN M. TOPPING.

gold all-over cup and saucer, also one with pink, green and black on gold ground—both of these in Persian design; several finely executed plates, a quaint bowl, and a lovely peacock plate. One of the prominent Chicago papers says, "Among all these pieces by which the Atlan Club will make a conspicuous showing for ceramic art in America at the Paris exhibition, there is not one which is unworthy to stand the test of prominence to which it will be subjected."

Six of the remaining cases were filled with just as original and artistic work as the Paris case, while one held the beautiful figure work of Mrs. A. A. Frazee and Miss Mary Phillips. The chief piece in this case was a finely executed panel named "The Brother's song." The cool marbles of a monastery court, with many dark gowned brothers listening to the song of one of their number—a most interesting study in every detail. This is Miss Phillips' work, also several well designed bonbonnières. Mrs. Frazee's work in Rookwood effects is delightful, the jolly little darkey being especially adapted to this style, but a small pitcher vase with a dear little Dutch baby on its golden brown surface was simply charming.

Only a few words can be given to the remaining cases. A jardiniere (small) with brilliant butterflies and tiny white blossoms on a dark blue matt ground. A small vase in Persian

a yellow lustre over flowers and all, making almost a mother-of-pearl effect. A covered jar with copper color lustre background, and another with white flowers in enamel, shaded into pinks and blues, with entire background in rich dark blue enamel. A graceful tall Rhodian vase in cool blues, green and violets. These are perhaps the most noticeable, but a small case of simple soft blue designs on white and blue and green on white, attracted many favorable comments, thus proving untrue the statements often made that "conventional work is so difficult, complicated and elaborate." Difficult truly, but often the most simple designs call forth the enthusiastic admiration of the entire club at one of their "criticism" afternoons.

The club members surely should feel satisfied that their progress the past year has not only been noted but appreciated, for never has the Atlan exhibit awakened so much interest, especially among artists and critics.

The attendance during the two weeks has been good, the sales very satisfactory and particularly have the comments and praise of the strangers within our gates warmed our hearts, their first surprise over the total absence of all floral decoration—so closely connected with china painting in all minds—having passed away. A thoughtful study of the work on ex-



MRS. A. A. FRAZEE.

hibition brought out hearty words of commendation and encouraged us to plunge into the work for 1900 with unabated zeal and the determination that the exhibit of 1900 shall surpass the present one even without the incentive of the watchword for 1899 "Paris." "Appreciation" can force us to conquer difficulties that would be almost insurmountable otherwise.

MABEL C. DIBBLE

After reading Miss Dibble's most entertaining and instructive letter from Chicago, the editors would like to quote from the criticism of James William Pattison and also to say that Miss Dibble's modesty prevents her describing her own work, which ranks with the best of the club. We heard from an artist and critic that her chrysanthemum vase which was large and in Chinese treatment was indeed a "noble thing," there being blossoms of different colors. Miss Dibble showed courage in attempting it, but the result was harmonious and artistic, showing her skill as well as thought and study, thereby mastering her subject.



MRS. F. W. SESSIONS. GRACE H. PECK. MABEL C. DIBBLE.

Mr. Pattison says: These artists seek to reach over the departing centuries and touch the lyre of the ancients, that some sweet melodies may be re-awakened to their edification and ours. All history of art is studded with adapted gems from the ancients. If the result in this case shall take upon itself the personality and character of Americanism all is well. But all things here are not Oriental by any means.

The blackberry vase of Mrs. Stewart is purely indigenous and an original composition. The object is simple in shape (how restful is simplicity), only a bulging bottle, undertoned in lustre of color that the author calls "Yellow." No matter about the name; it is the sort of yellow that tries to be grey green, and it sets off well the blackberry leaves profusely distributed. The white blossoms are formally grouped, and the dark berries likewise. A neat band keeps the horizontal line to sustain all this elaboration. What is good in it is the skillful way in which the design keeps its place and forms a series of parts that go round and round, each doing its special work in the whole.

This artist's "Dandelion Plaque" (also for Paris) is another original design, and correct, even if the blossoms are "original," as well as the arrangement. Had the flowers been kept to the yellow, that we suspect dandelions owning, the rest of the plaque would have had to have the same tone.

As it is the artist is designing in blues and catches the field flowers named only for the sake of form. Of course they suggest the German corn flowers.

In speaking of Mrs. Frazee's Peacock vase (Persian) he says "It is one of the most important articles in the room. It goes to Paris and the French will like it. I select this because of its individuality, as well as for the ingenuity displayed in conventionalization of peacock forms. The shape of the vase is maintained perfectly, the architectural characteristics are well understood and the combinations of color quiet and still very rich. One must see this work to understand its beauty.

Mrs. Humphrey sends to Paris a plate. Its center is plain (as are all the plates here) only the rim is treated. Several bands of varying warm red of excellent quality circle this rim, but are cut by panels of mat-gold, the whole tenderly broken by green leaves.

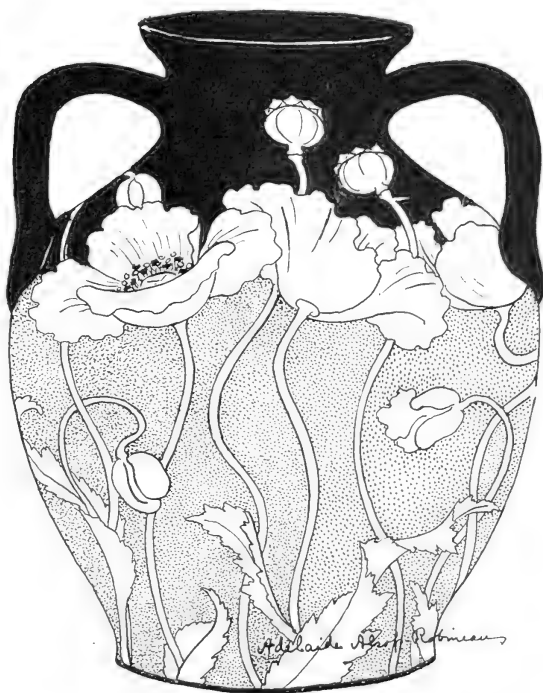
"Throughout the room one finds evidence of careful training in the suitability of applied form and attention to the sentiment of decoration, rather than to realism. Perhaps nothing is more generally admitted at this moment than the good sense in treating all such things as an architect would do it. For is this not architecture?"



SUGGESTION FOR VASE IN POPPIES

BACKGROUND, yellow brown lustre; neck of vase in dark brown, Poppies in gold outlined in black. In second fire shade Poppies with ruby lustre and stems and leaves with light and dark green lustre, or

Light green background, dark green neck, Poppies in white shaded with pearl grey and white rose outline, in black or gold, or Poppies and leaves in brown on a celadon ground, the neck of vase a darker brown.







For Treatment see page 210

STUDY OF WILD ROSES—HENRIETTA BARCLAY WRIGHT

LEAGUE**NOTES**

Designs for the government table service will be submitted to a jury selected by the Chairman of the Educational Committee. The names before the board being Mr. Louis Prang, Mrs. Candace Wheeler and others not decided upon.

Meeting of Advisory Board was held on the evening of January 3d. Reports from the committees on transportation and insurance (for the Paris Exposition) were heard. Reports from the various clubs in the League regarding their exhibit. There will be work sent from New York, Chicago, Boston, Detroit, Bridgeport, and probably Pittsburg, Denver and San Francisco. The response from the East has been very generous.

Schedule for the circulating letters for February :

New York receives letter from National League.
 Detroit receives Chicago October letter from Jersey City.
 Bridgeport receives Chicago letter from Providence.
 Brooklyn receives Providence September letter from Indianapolis.
 Wisconsin receives letter from National League.
 Providence receives Brooklyn September letter from San Francisco.
 Columbus receives Bridgeport December letter from Indianapolis.
 Duquesne receives Wisconsin December letter from Jersey City.
 Indianapolis receives Brooklyn December letter from Denver.
 Chicago receives Detroit January letter from Boston.
 Denver receives San Francisco December letter from Washington.
 Boston receives San Francisco letter from Columbus.
 San Francisco receives letter from Detroit.
 Washington receives Duquesne November letter from Chicago.

CLUB**NEWS**

The December meeting of the Bridgeport League of Ceramic Art was held at the home of Miss Hurd. Mrs. N. E. Worden read a most excellent paper setting forth the benefits of the public library to all ceramic workers. Mrs. H. C. Waite, who was the critic for the day, afterwards spoke interestingly upon Holland.

The New York Society of Ceramic Arts held its January meeting at the Waldorf-Astoria. Final business arrangements were made for the Paris Exposition.

Although we have had nothing but newspaper clippings giving an account of the Exhibition by the Kansas City Club, we have had letters saying the exhibition was very successful and that the work of members is steadily improving.

Nashville has started an Art Club, with the idea of establishing an Art Institute. The club is meeting with encouragement in the acquisition of active members and in generous subscriptions from men of wealth which will go towards a new building.

We received an interesting account of an exhibition given by the Indiana Ceramic Association which we are unable to publish in full, owing to the lateness of its arrival, when our number has gone to press, so that we can give only a short statement. The President, Mrs. W. S. Day, and the Vice President, Mrs. J. M. Orndorf, were good enough to write to us. The club being comparatively new it will please those interested in the Ceramic movement in this country to know that these officers say there was great improvement in the work this year, and that the sales were good and the attendance large. Each year's exhibit represents the work of the past year, so that comparisons are easily made. The exhibition was given at the "Bates House" with a special reception committee. Among the exhibitors were Mrs. Wilmer Christian, Miss Flora Greenstreet, Mrs. J. J. Gower, Mrs. C. J. Buchanan, Mrs. W. Perkins, Mrs. Lewis D. Stubbs, Mrs. B. F. Howard, Miss Katherine Conard (who has been studying at the Doulton potteries, England, and bears the distinction of being one

of a very few Americans who have been admitted there to study), Mrs. Henley, Mrs. T. B. Adams, Mrs. Thomas Harrington, Mrs. H. B. Smith, Mrs. Daniel De Prez, Mrs. F. O. Haver, Mrs. W. S. Major, Mrs. W. H. Welch, Mrs. O. C. Wilcox, Mrs. M. H. Woodsmall, Miss Flora Greenstreet, Mrs. Mary A. Phipps, Mrs. Geo. Fleming, Mrs. Ovid Adams, Mrs. Orndorf and Mrs. Day.

**IN THE
STUDIOS**

Mrs. Fanny Rowell entertained the Jersey City Club at her studio January 8, Mr. Marshall Fry being the critic for competitive work. Miss Nora Hosler received first prize and Miss Mulford honorable mention.

Mrs. Florence Koehler, who has been the instructor and guide of the Altan Club, will be in New York during February and part of March to give lessons in ceramic decorations and designing. Mrs. Koehler's influence in the West is so strongly felt and is bearing such fine results that she needs no introduction here, and all artists will welcome her. Mrs. Koehler thinks with the wonderful resources here of libraries, museums and potteries, that keramists should accomplish much that is truly artistic and original. Under her inspiring instructions we hope that such may be the case. Address all communications, care Mrs. Leonard, 28 East 23d street, New York City.

Mrs. Sara Wood Safford of Boston, will give lessons in New York during the winter at the Fry Studio.

**IN THE
SHOPS**

China decoration in lustres is noticeably good from the German potteries and there is usually some all-over design of gold used where the lustre covers large surfaces. Light green lustre and steel blue lustre seem to form the favorite backgrounds.

The magnificent borders on the plates of the Russian china at Tiffany's should make those who are fortunate enough to see them, appreciate the artistic designs adapted from historic ornament published in the *Keramic Studio*.

The designs of the best plate seen, are confined almost entirely to the rims, and many of the designs are simple, but beautifully executed.

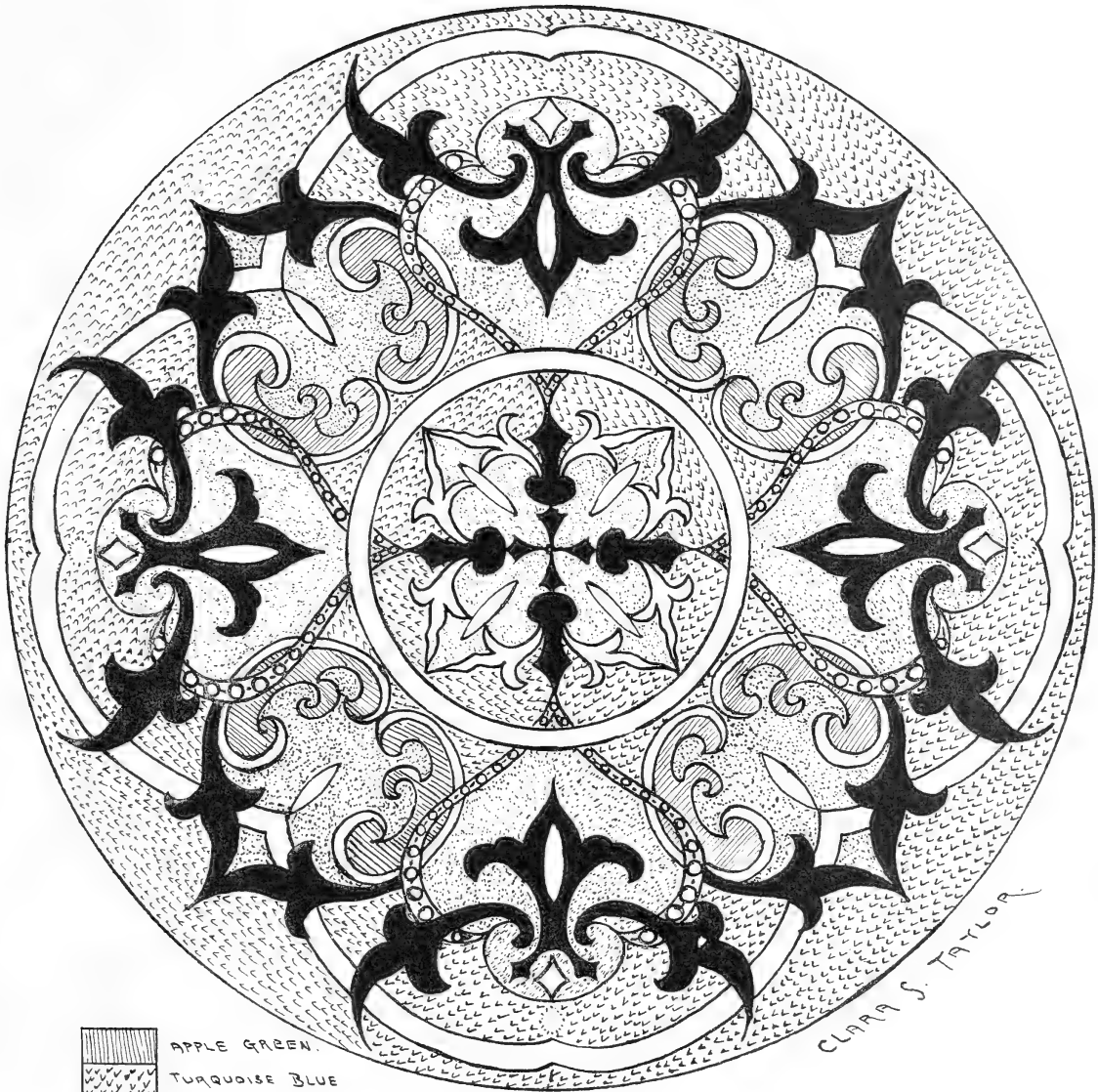
There is a certain fascination about the Royal Copenhagen china whether it is a vase, jar or table service. We give our preference for the blue and white, but the white violet pattern is always attractive and looks very elegant and clean upon the table. The Japanese are imitating it, but it lacks a certain individuality. We were distressed to find in one of the shops some Japanese cups done in the *rococo*. It seemed a pity to think of it!

WILD ROSES

Henrietta Barclay Wright

USE for the roses Dresden Carmine 53 (or any good pink.) Shade the more delicate ones around the center with White Rose, painting the centers with White Rose and Yellow Brown, and pick out the stamens to be washed over the second time with Albert Yellow. A little Ruby may be added to the pink for the darkest Rose.

For the leaves Brown Green and Dark Green, glazed with Moss Green J the second time. Royal Copenhagen and Purple Grey for the shadowy leaves. Shade the stems and some of the young leaves with Deep Red Brown. Blend softly for the background the shadowy tints of Copenhagen, Purple Gray and White Rose. A touch of Russian Green for the extreme light, very thin.



	APPLE GREEN.
	TURQUOISE BLUE
	GOLD.
	DARK BLUE
	WHITE ENAMEL
	PINK ENAMEL
	PADDY

BONBONNIERE—CLARA S. TAYLOR

THE proper colors of the design are given in the little chart which accompanies it. Each ornament or form may be outlined in raised gold, or a fine flat line of gold, the raised

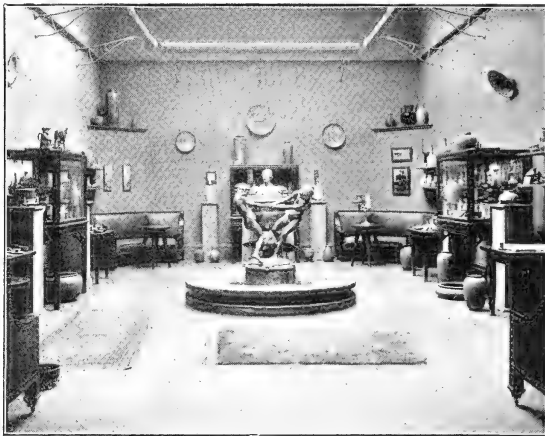
line looking better. Divide the surface of the china into quarters, then eighths, then trace the design on in pencil, afterwards going over it carefully in India Ink.

NATIONAL ARTS CLUB.



SCIDEDLY the most interesting exhibition this year has been the exhibit of American potteries at the National Arts Club. The walls of a green gray, the wood work of green oak, the fine lighting from above, made an ideal place for such an exhibit and brought out every possible beauty.

The most interesting exhibits were those of the Rookwood Pottery, Grueby Faience, Volkmar Ware, Newcomb Pottery, Dedham Pottery and the superb lustres of Clement Massier. Brouwer of the Middle Lane Potteries, showed some interesting effects in imitation of the ancient iridescent wares, which looked as if they had been through the fire of ages and come out burned and blistered, but the attendant iridescent effect was interesting. His attempts to use gold leaf under the glaze, or rather under transparent enamel were cheap and tawdry looking in the extreme, but we presume they were simply initiatory experiments.



GENERAL VIEW OF POTTERY EXHIBITION AT NATIONAL ARTS CLUB.

George H. Ohr, of Biloxi, Mississippi, showed some quaint potteries that reminded one of the ancient Aztecs. But the quaintest thing about him is his huge conceit. He adds a card with some legend inscribed to every piece, one of which describes himself as the only one and greatest variety potter in the world, or words to that effect.

The Rookwood Pottery's exhibit was extremely interesting, showing every style of glaze and decoration of the Standard ware, so well known with its rich reds, yellows and browns. A vase with tulips in pale mahogany tints on a warm grey yellow ground, another of thistles, and a big luscious pumpkin color vase with dandelions, were the most striking in decoration.

Of the "Sea Green Ware," the gem of the collection was a large jar in dull green grey, with brown poppies clustered around the neck, the stems making wavy longitudinal divisions all around the vase from neck to base.

A waterlily vase, tall and slender, had a grey green body and one lily in brown at the top, the stem reaching down to and encircling the base. A stunning vase was one in greys with a fish darting across the base.

Of the Iris ware, whose tones remind one of the faint reflection of a rainbow, the most unique was a decoration with a crane in low relief on the shoulder of the vase, and a vase decorated with waves.

VOLKMAR
NEWCOMB COLLEGE
BROUWER

Two other pieces quite unlike what one usually expects from Rookwood are in highly modelled form, one with three white fleur-de-lis raised in bold relief around the neck of the vase, and one vase, which at first glance seemed a piece of melted half opaque grey glass, resolved itself into a quaintly modelled mourning nymph.

The Grueby faience has a refined and restful effect, though seeing so many pieces together gives a sense rather of monotony. The decoration is in form and color only with a restricted range of both. The forms are very simple usually representing overlapping leaves. The colors range from greyish yellow to grey browns, grey greens and a few grey blues. The finish is a dull satiny effect and each piece by itself is a marvel of quiet, unobtrusive beauty. No collection would be perfect without a piece of this ware.

Mr. Charles Volkmar had two fine landscape tiles painted in the underglaze, framed artistically in black. They showed by their broad and bold treatment, the artist in pictorial effects as well as in the fine simple color work to which he has confined himself of late.

GRUEBY MASSIER MASSIER VOLKMAR
ROOKWOOD

The Dedham Potteries showed some interesting plates in various shades of blue and white modern decorations, with the glaze crackled and color rubbed in to represent age. Their

vases as a rule were hideous masses of glaze and lustre and lumps of clay, though there were a few redeeming specimens which recalled the Chinese colored glaze ware, one color running in streaks into another.

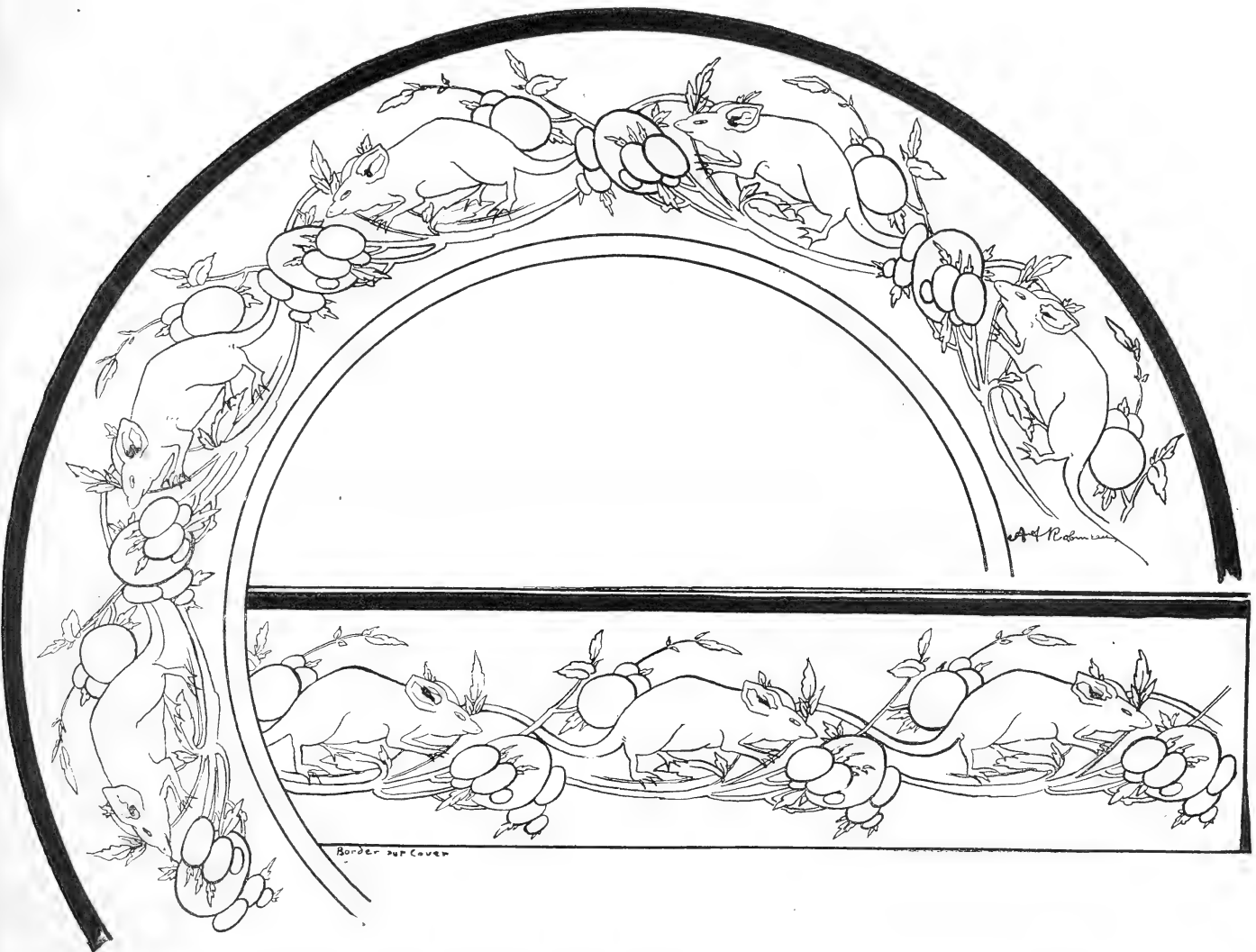
The Newcomb Pottery of which we have spoken before, was peculiarly interesting from the fact that the work is done by students. The coloring as well as designing was simple and artistic, most decorations being in blue and grey.

A vase by Miss Mary Sherer, the teacher, was well thought out, the decoration being of pine trees in lengthwise divisions all around the vase, the coloring, blue on grey, with just a little tinge of green in the foliage. Some of the pieces without decoration were most interesting in form and color. The work of the pupils pronounce the teacher an artist of the highest merit.

The lustres of Clement Massier, of Golfe Juan, France, were a marvel of accurate knowledge of the most freakish of mediums. He has no doubt how his color will come out, for he paints with them a sunset landscape with trees and water and distance too. The effect is obtained by the use of metallic oxides on stone ware, but such living greens and blues and violets, yellows, oranges and reds have not yet been discovered by us. The curious thing about them is that when you stand at a distance the entire design resolves itself into vague greys with scarce a suggestion of lustre. His is a method it will take long for us to fathom.

Other pieces are immense jars with flower or leaf patterns, and a plaque with a draped figure in low relief over which the colors waver like the prismatic colors in a mist.

The exhibition is an education and an inspiration.



DESIGN FOR CHEESE DISH, ADAPTED FROM HABERT DYS—MRS. ADELAIDE ALSOP ROBINEAU

THIS can be carried out in flat color or lustre, the original application was in lustre. For the ground light green, the mice in brown, the vine and leaves in dark green, the

"cheeses" in different shades of yellow and orange, the whole outlined in gold. The different depths of color can be obtained by repeated washes in the second and third fires.

THE COLLECTOR

WILLOW WARE PATTERN

Loving birds poised on the wing,
Sigh when you hear the song I sing.
In a little boat one summer's day,
Two happy lovers sailed away.
Weep, sad willow, to your name be true,
For a father's wrath doth these lovers pursue.
O'er the bridge hard by his armed band
Hastens to meet them when they land.
To the lordly castle the maiden is led.
Her lover, alas! for his life has fled.
Beneath this tree with its apples red,
For her lover she mourns as though he were dead.
She is sleeping now beyond the fence,
Again they will meet some few years hence.
So whenever you see a willow pattern plate,
Be warned stern parents by the lovers sad fate.



THE "willow pattern" was undoubtedly the most popular ever made, and was first introduced by Thomas Turner of the Caughley works in 1780. Its great popularity led to it being copied by nearly all the other English manufacturers of that time. The cut herewith published represents the original pattern with the addition of eight indentations in the rim. This was in many instances slightly altered, some patterns having but two figures on the bridge, where the original has three; others very different in that the relative position of the lovers and bridge were reversed. The color was a beautiful blue, not so dark as that used on American historical designs or so light as that used on more modern dishes. In those days styles did not change with every season, as in our day, and the willow pattern was made for many years and reached far into the nineteenth century, in fact, some enterprising English manufacturer has lately reproduced it, and the unpracticed eye could hardly distinguish it from the old, but the connoisseur can readily detect the imposture.

The pattern was undoubtedly of Chinese origin, as were many patterns of that day. It was applied to both ironstone and china ware, but mostly all that is to be found nowadays is

of the former, which is not surprising, as the greater portion of the importations of table ware were of that material.

The writer has also seen the willow pattern reproduced in *Cloisonné*, which was very beautiful, as is almost everything that is produced in that elegant ware by the Japanese.

As to prices on the willow pattern, it is difficult to determine. At the Gov. Lyon sale in 1876 plates sold for one dollar each. Everything in the line of old dishes have advanced, and I have known of plates selling as high as three dollars.

COL. JOHN H. DRAKE.

• • •

CHEATS IN ORIENTAL CERAMICS

THE most inviting field to-day, perhaps, for the unscrupulous business man is in the trade of Chinese and Japanese antiques. There is hardly ever the possibility of detection in the frauds perpetrated. "Antiques" that were formed by a cunning Celestial twelve months ago are sold at enormous prices, and no one can dispute their claim to be antiques because the date of their manufacture has never been registered.

To understand how extremely difficult it is to come into possession of a veritable antique, it is necessary to go into the atelier of the Chinese or Japanese artist in his native country. One hundred years ago and earlier the Japanese and his neighbor loved art for art's sake as well as for the profit in it. He conceived and executed a vase of beautiful form, and then he broke the mould. That single vase whose creator could easily be told from the peculiar handiwork has become valuable from the fact that it is the only one of its kind, and not because it is more beautiful than those of later date. Art connoisseurs agree that the more modern artists—in fact the artists now living and producing—do infinitely finer work than their forbears did, both in design and workmanship. The early artists never registered dates. Because of this fact buyers of antiques are at the mercy of the dealer, and he in turn is at the mercy of the modern native Japanese and Chinese artists. But his business interests will not permit him to make this confession.

"We absolutely cannot rely upon anything that is told us," said a buyer. "I go to Yokohama, Tokio, Koba, and other art centres every year. In the first-named city, about ten years ago, I visited a large native art store. The proprietor, among other things, showed me a stone lantern, on one side of which was this inscription in Chinese characters: 'Presented to temple in 1774.' I looked the lantern carefully over and it did look its 125 years. I bought it, not because I believed its story, but because the price asked was reasonable. Before parting with it the owner told me the roundabout way by which it had fallen into his hands—a pretty tale, which, of course, I did not believe.

"Well, in the course of my stay, I came across another merchant. At this particular time I was looking for antiques. I began to deplore the fact that he had nothing sufficiently old. The next year I visited him his store teemed with antiques. I grew suspicious, and questioned him sharply, but his self-composure never deserted him. I got no satisfaction whatever from investigating. The natives preserve their secrets, and a traitor among them in their dealings with foreigners is unknown. I became convinced that they met our demands for antiques by manufacturing them.

"I have handled Japanese and Chinese art goods for twenty-five years. To-day I cannot tell between a piece made 150 years ago and a piece made fifteen months ago. These

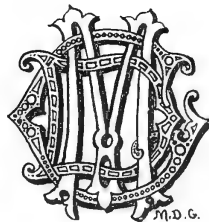
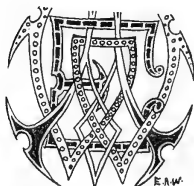
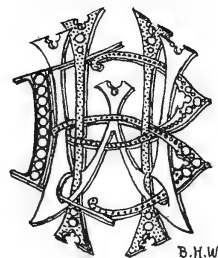
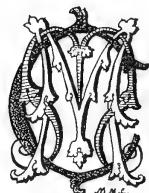
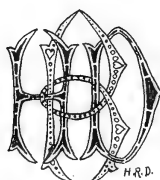
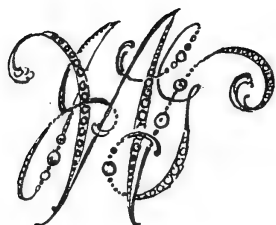
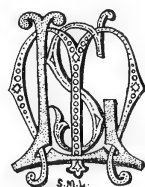
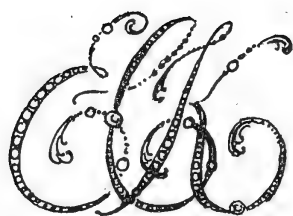
people are wonderfully clever imitators, and know how to give the semblance of age to their wares when it is desirable to do so."

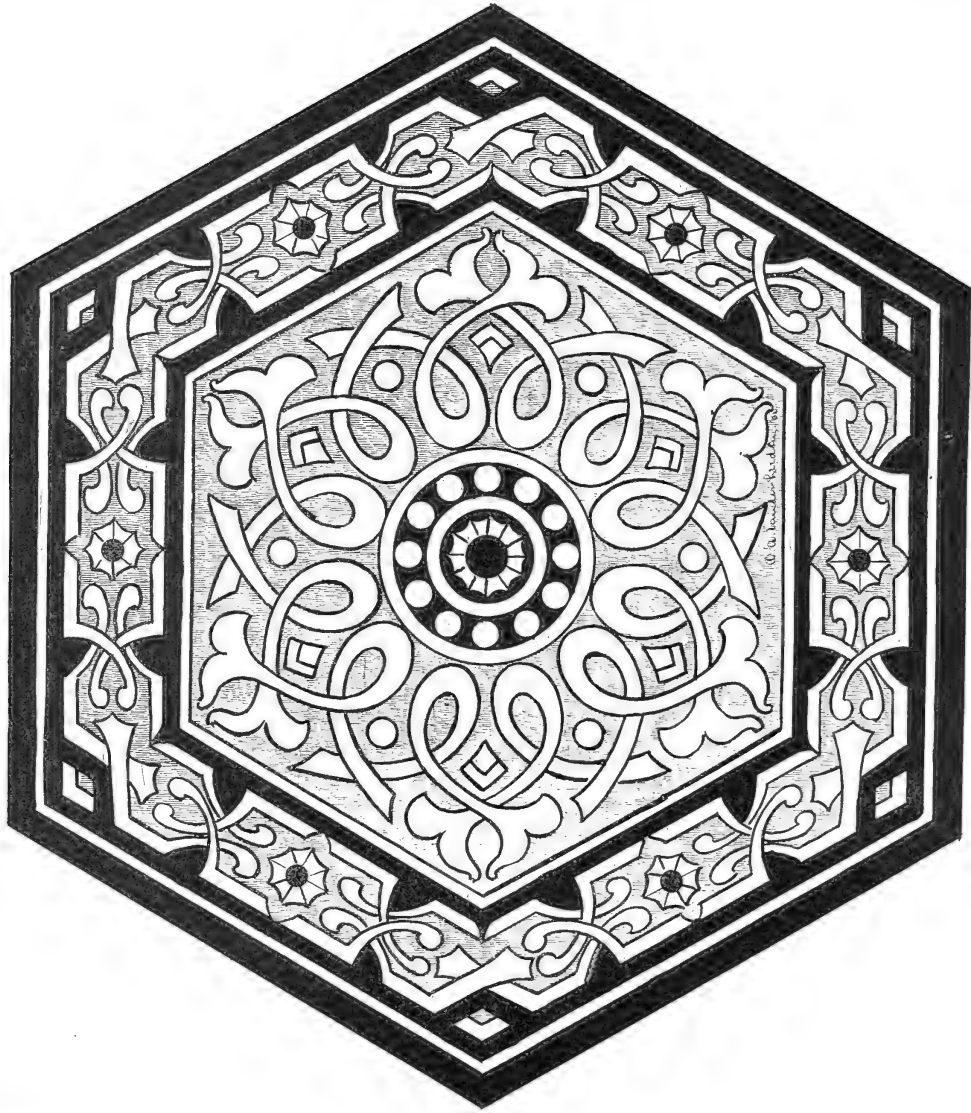
Concerning the relative merits of the Chinese and Japanese art of to-day the merchant declared that the Japanese

were killing their own trade through imitation. They copy the French, German and English ideas, and interweave them with their own until the native work loses its own peculiar character. The Chinese, on the contrary, cling tenaciously to their own style and refuse to be influenced by foreign ideas.

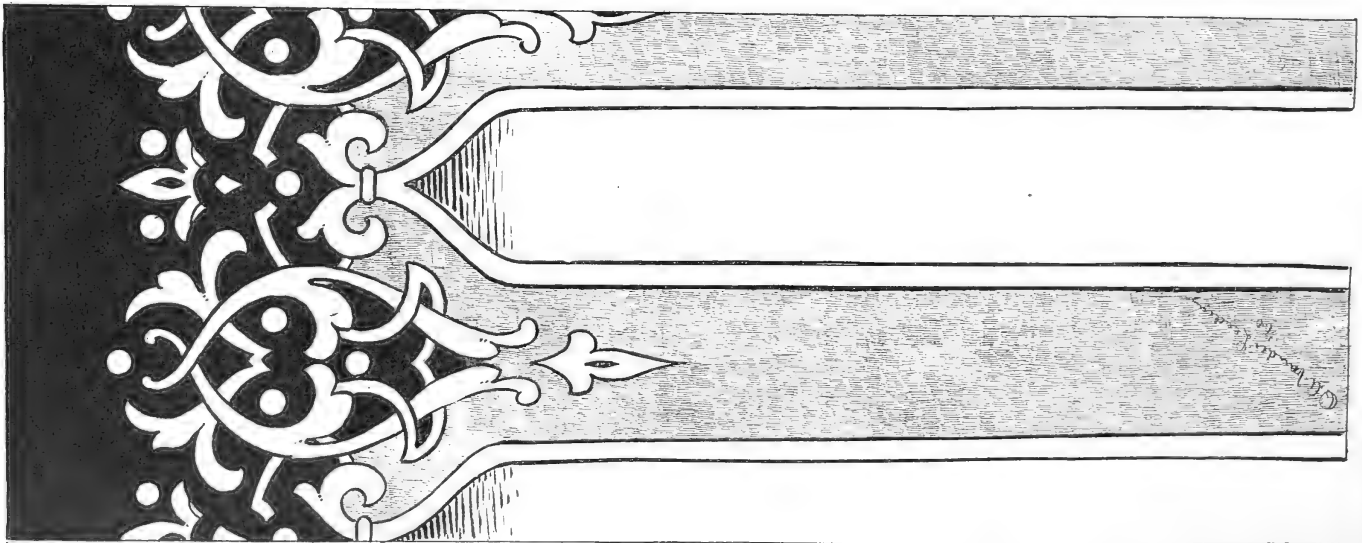


A FEW MONOGRAMS





Reduced to one-quarter of the original



ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

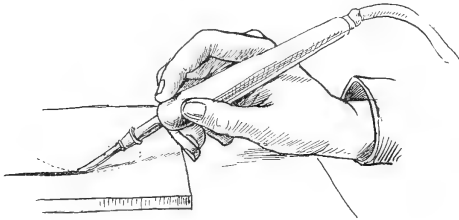
SECOND PAPER



THE outfit being complete, the first step is to prepare the implements for use. Take the small square bottle, filling it from one-half to two-thirds full of benzine. Insert the metal stopper in the neck of this bottle, attaching the loose length of tubing at one side, and the tubing with the bellows at the other. Now securely fasten the point to the metal handle, attaching this to the other end of the loose tubing. A small amount of alcohol is necessary for the lamp, also a piece of wood for practice work.

Lighting the lamp, hold the point in the flame for a few moments, letting the heat extend well up into the point, then slowly commence to press the bulb. A perfectly new point should be held longer in the flame before commencing to press. At first it will seem awkward to use both hands at once, but this will soon be overcome, and you will find that your left hand almost unconsciously presses the bulb, according to the heat desired.

First practice making straight lines, holding the point



with a free, swinging motion, removing it from the wood while in motion. Avoid stopping at any particular part of it, as the least hesitancy will produce a dot. Practice these lines until you can make them with ease and confidence. Next practice curved lines, holding the point loosely and turning the handle in the fingers, at the same time keeping a steady heat in the point. Resting the hand firmly upon the wood, move the

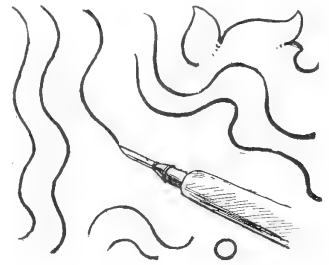
point with the direction of the curve, doing this slowly and evenly, as the least jerk makes an irregular, jagged line, or may cause the point to skip the grain of the wood (see illustration). To become thoroughly familiar with the uses of the point, the pupil must practice these lines with great care. When selecting the wood, care should be taken to see that it is well seasoned and as free as possible from all knots and blemishes. Oak, ash and elm will be found useful for large pieces. Holly, sycamore and lime may be used for delicate work, but on account of its pure white color and soft texture, which does not injure the point, I prefer the basswood, and use it almost entirely for burning purposes.

After overcoming the mechanical difficulties of the art, we now turn our attention to a simple design. This design given is for a small round frame (see illustration).

First carefully outline the design, making the lines of medium thickness. Having the outlines in, next put in a very light fine background. To obtain this background, hold the point in an almost straight direction, making the strokes converge towards the center. Make the strokes short and fine, and closely together, letting no white spaces appear. Try to put the pressure of the point in the middle of the stroke, blending the stroke together, so that an even and regular background is produced.

Finish the outer edge of the frame by making dots. Hold the point flat, burning the dots in deeply, making them even and slightly slanting.

In the inner part of the design make a darker, dotted background. To make this background, hold the point straight and slightly to the side, inserting the point deeply into the wood, making each dot perfectly round and close together. Follow the direction of the inner edge of the frame, making the second row fit into the first, so that no white space shows, and so that the round shape of the dot is preserved. Finish the inner edge of the frame by making small



dots close together. The contrast of these two backgrounds—light brown and black—is very rich, and if properly done, brings out the design clear and distinct.

The accompanying design, given for a tabourette, is very effective and handsome. This design is outlined in the same manner as the frame, but with heavier lines. After outlining, the tabourette may be stained either with ebony, flemish oak, mahogany, walnut or any finish the pupil wishes, ebony especially being very effective. When the background is stained, different bright colors may be used to give an oriental effect. Burned backgrounds suitable for using on tabourettes will be described in the next issue of the KERAMIC STUDIO.

[TO BE CONTINUED.]

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

C. L. M.—In mixing the powder colors use the medium until the color is the consistency of paint as it comes from a tube; then use turpentine to dilute it as you use the color in your brush. After the paint is almost dry, dust in the color in the background. This is repeated in the next fire if you have not obtained sufficient depth in the first fire. The ivory glaze will give a light effect dusted into the background. Too much of the medium will cause the color to crawl and to collect the lint and dust. We will have a treatment of dark red roses in our next number.

H. H.—If your gold comes out dull after two coats and two fires, either your raised paste is not right (see A. C. C.) or your gold has been discolored by a steel knife or color in your brush, or there is something wrong in your gold. Gold in powder form contains a larger per cent of gold than most ready mixed preparations. To use it mix with one drop each of fat oil and tar oil, then thin with turpentine.

"Floating on Enamel" means letting it flow off the brush so as to spread of itself and make an even surface. In this case the enamel must be thinned with lavender oil to the desired consistency and put on with a large square shader.

To learn to draw well without the personal instruction of a good teacher is exceedingly difficult. Teaching by correspondence is very unsatisfactory in that the teacher cannot see whether the pupil sees correctly. Mr. A. G. Marshall whose advertisement will be found elsewhere is one of the few we can recommend for this kind of instruction.

A. C. C.—In using an oven to dry china in the process of painting, it is best to warm the oven slightly. Put in your piece of china, close the door and leave until so hot that you cannot bear your hand on it. Then turn off the heat and do not take out the china until cool enough to handle. If you leave the door open, or open before fairly cool, you are liable to crack the china, especially delicate or Belleek pieces. Fresh paste or enamel should never be dried artificially until they have dried enough naturally so that the surface is dull, otherwise it is liable to blister and stew, especially if used heavily. I should judge your trouble was in the make of raised paste if your gold comes out generally dull or dark. There is no raised paste on the market to compare with Hancock's for good results. Your gold is a good make and should come out well. Using saliva would not affect the color, but we find a much better effect by breathing on the paste as described in the article on paste for glass in the August Number of KERAMIC STUDIO. This method applies equally well to china. Dusted colors should never be dried artificially. The oil is made to keep open a long time and will soften with heat, thus causing tint to run.

Roman Purple can safely be used over any other Purple, painted or dusted. Some lustres require a harder fire than others. An ordinary fire is generally about right. Ruby and Orange require an extra hard fire. Rose, if lightly fired, has a bluish tone. They should be placed in the lower half of kiln and usually on the bottom unless on Belleek.

We have planned for a set of fruit plates to go with berry bowl in the near future.

You will find the recipe for gold in the October Number of KERAMIC STUDIO a very useful one. If one has time to spare, it surely pays to make one's own gold.

M. C. W.—If you consider your rose jar unsightly, do not hesitate to try an improvement. We fire paste successfully any number of times.

Putting a "Worcester background" over gold would not be a success. You might subdue the effect of the bright gold scrolls, by adding a little shading of a strong green or ruby in sharp touches, or by using the colored scrolls as an accessory to the gold ones; or you could subdue the gold by covering it entirely with a bronze. Your mistake is the same made by the majority of

china decorators, not having it right in the first place. If the design is correct and the color harmonious and well balanced, a piece decorated one year should be good not only for that year but for all time.

L. V. S.—Maroon, Roman Purple or Ruby (practically the same) are the most difficult of all colors to dust on or to fire properly. In the first place the color should be ground with a muller and sifted through the finest copper wire sieve, which removes most of the "grit." Your grounding oil should be put on a little thinner than for the other colors, for unless this ruby color shows transparency, it is hideous and at once gives a piece of china a heavy appearance. If there is too much grounding oil the color will be too thick, firing a brownish color, with no depth to it at all and it is apt to scale off in that case. The English potteries claim that they produce the best overglaze ruby, and no doubt the glaze has much to do with the difficulty. Then the grounding oil should be padded perfectly smooth, going over it again and again.

H. C. R.—In the August number treatment of yellow roses, the term "glaze" means to give a wash of a certain color. You might learn about photographing on china by applying to the firm who advertise in the KERAMIC STUDIO.

M. L. P.—To lay on an even dark color the best method is to dust the color on as described in an earlier issue. KERAMIC STUDIO has only been issued since last May and you would do well to have all the back numbers as they contain much valuable information which will not be repeated at least for a year. For small spaces you will have to rely on your skill with the brush, and repeated firings in which you can retouch the lighter places. There is a long article on lustres in the July number, and more or less information on that subject in every number, beginning with May. Yes, they are especially good for any kind of decorative work. Their chief beauty lies in their iridescent color and high glaze. They can be put on smoothly or not, as desired.

B. D.—You can obtain studies of shells and sea weeds by writing to any of our teachers who advertise water color designs for china. We will put a conventional design for fish plates in the March number.

F. M. L.—Any of the borders given in the various articles on Historic Ornament would make a suitable design for a cold meat tray. A conventional design only would be appropriate.

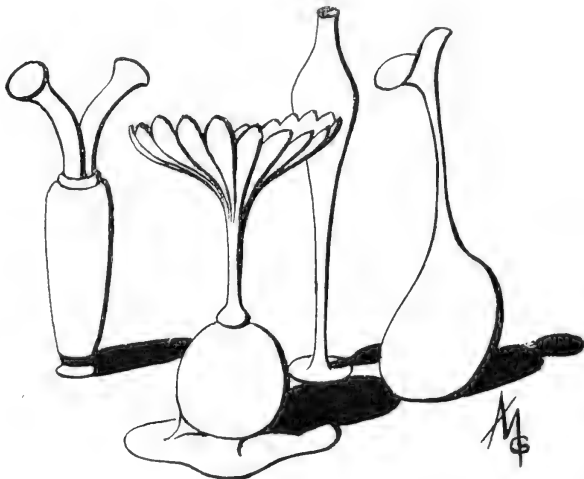
L. V. W.—The best deep purple with which we are acquainted is the Royal Purple put up by the Fry Art Co. It has the deep blue purple of the Pansy. To obtain a uniform deep tone the color must be dusted on.

J. S. M.—We would refer you also to the border designs in Historic Ornament for plate borders. For instance, take a Persian border from the November number, say the plate design by Miss Vilas. For the white portion use light green lustre painted on two or three times till quite deep and iridescent. Put rose on the dotted portion for the first fire and yellow over it for the second. This gives a pearl effect. For the black portion use orange for first fire, brown for second. Outline all in gold. Any other color scheme can be used or the design raised in enamels.

H. R. D.—You will find your monogram in this number. We will give another sheet of monograms in a few months. There is no need for two glass vessels for the chloride of gold. One is sufficient if large enough to add more water if your solution should prove too strong.

J. D. Y.—Both colors you mention can be dusted on, the Matt wax color having a dull finish or semi-glaze.

H. E. B.—We expect to have an article on firing very soon and will look up the matter of gasoline attachments.



KERAMIC-STUDIO

MARCH MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FILER:

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CONTENTS FOR MARCH, 1900

	PAGE
Editorial Notes,	219
First Exhibition of the American Society of Miniature Painters,	219
Study of Cupids with Treatment,	L. Vance Phillips, 220-221
Rookwood Pottery for Paris Exhibit,	221-228-231
Historic Ornament—Russian,	Adelaide Alsop-Robineau, 222-223
Barberry Plate,	Mary Chase Perry, 224
Design for Fish Plate,	Adelaide Alsop-Robineau, 225
Treatment for Poster Placque (Supplement),	Henrietta Barclay Paist, 225
Treatment for Red Roses,	Leta Horlocker, 225
A Tiffany Lamp,	Mira Burr Edson, 226
Russian Plate Design,	Sara B. Vilas, 226
Plate Design,	Anna B. Leonard, 226-227
League Notes—Club News,	228
In the Shops—In the Studios,	229
Paris Exhibit,	Elizabeth Mason, 229
Paris Exhibit,	Anna B. Leonard, 230
Paris Exhibit,	Adelaide Alsop-Robineau, 230
Egyptian Cup and Saucer,	M. E. Weighell, 232
Design for Bowl,	M. E. Weighell, 232
Pink Plate,	K. E. Cherry, 233
The Collector—Silver Lustre Teapot,	Col. John H. Drake, 234
Design for Bonbonniere,	Lida S. Mulford, 235
Cabinet with Decoration in Pyrography,	A. G. Marshall, 236
The Boar Hunt (Illus. about $\frac{1}{3}$ size of original)	Mary Tromm, 236 237
The Grueby Pottery,	237
The Application of Ornament (Fifth Paper)	A. G. Marshall, 238-239
Answers to Correspondents,	239-240



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 11

NEW YORK AND SYRACUSE

March 1900



AS IT is the aim of the KERAMIC STUDIO to elevate the standard of ceramics with students and teachers, and to aid them in placing their work on a commercial as well as artistic basis, we would suggest that a universal protest from all keramists be made against the importation of defective white china—called “seconds”, (or perhaps sixths as we get it)—from all factories.

It is almost an impossibility to select a perfect piece of white china, and as for getting a dozen perfect plates, without specks and flaws, one has to be almost disagreeable with dealers, in persistently returning the defective pieces, until a reasonably fair dozen has been selected. This has been brought forcibly to our attention in a practical way since Mr. Wilhelm of the old firm Wilhelm & Gräef, has undertaken sales and orders for the New York Society of Ceramic Arts.

With his long experience in handling goods from all the renowned factories of Europe, his practical criticism from the trade side is valuable to decorators here, who have not given much thought to the selection of white china. Mr. Wilhelm is perfectly surprised to see so much good work placed upon such absolutely defective china; he says it greatly injures the sales, notwithstanding the artistic merit of the decoration.

Some of the dealers in white ware are making great efforts to procure perfect china for decorators; but it is only by persistently refusing to buy poor china that the factories will pay any attention to the demands of the decorators.

The KERAMIC STUDIO suggests to the “National League of Mineral Painters” some missionary work upon these lines!

+

Having heard from well-known teachers, our suggestion in our last issue regarding the method of teaching by the month, seems to have met with approval. Students also are in favor of the idea. Suggestions from our readers are in order.

+

We are in receipt of a dainty booklet entitled “Egypt,” from the publishing house of the Robert Clarke Co., Cincinnati. The poem is artistically gotten up and illustrated. We particularly admire the design on title page and cover, an artistic combination of the winged “Ra,” the lotus and the scarab. The authoress, Miss Laura G. Collins, is to be congratulated on her publisher and illustrator, Mr. J. Augustus Knapp.

+

The marks on Oriental porcelain are given in the various editions of Chaffers; they are also to be found in works published by Dr. J. G. Theodor Grässe and others, and in Hopper & Phillips’ Manual of Marks.

+

The illustrated article on Pyrography by Mr. O. A. Van der Leeden is omitted from this number for lack of room. It will appear in the April issue.

First Exhibition of the American Society of Miniature Painters at Knoedler’s.

THIS society was formed for the purpose of encouraging and fostering the art of miniature painting in this country. There would hardly be a need for such a society if miniatures could be displayed to advantage at any of the chief annual exhibitions, but, though it is true that at the Society of American Artists and at the Water Color Society a few miniatures are seen every year, yet the painters doubtless felt that these fragile little things were too often overwhelmed and crushed by the more pretentious pictures that make up the greater part of such exhibitions.

The interest of the New York public in miniature painting was very slight until six or seven years ago when it suddenly arose and grew until it became the hobby of a large number of dilettanti. Unhappily most of those who chose to indulge a taste for collecting showed a singular lack of judgment, and apparently never learnt to distinguish between a real work of art and a colored photograph. Many seemed to regard a picture on ivory merely as a curiosity because of its exceeding smallness, others looked on it as a proper excuse for a piece of jewelry, and for a time the jeweler’s shop was thought to be the natural place to go in the quest for miniatures. Within the last few years, however, the buyers have grown more discriminating and though the demand has on a whole somewhat fallen off, yet the decline of the hobby has affected the jeweler and the photographer rather than the artist.

The American Society of Miniature Painters naturally does not profess to encourage the photographer; it was at least partly in order to save the art from degradation to the level of a trade that the formation of a society was originally contemplated. The miniatures at Knoedler’s are not all good by any means, but the work of the hack photo-miniaturist has been very successfully kept out of doors. The proportion of really able work is fairly large, and it is interesting to note that some of the very best examples are contributed by women.—*New York Post*.

Mr. Baer, who is past master of the art of miniature painting, had a very uneven exhibition. His work is beautifully soft and suggestive, but occasionally overworked to tameness. We have seen much finer work of his than the present examples.

Miss Laura Hills showed the same daring and vigor, though she too is hardly up to her mark in originality and taste.

Mrs. Rhoda Holmes Nicholls had but one miniature, a likeness of her father, but perfect in its way. It had the quaint refinement and intellectuality of the days of Nathaniel Hawthorne.

Miss Strafer’s subject, a laughing child, was charmingly full of life and well painted.

Mrs. Lucia Fairchild Fuller also had an interesting exhibit, but not so good as at the “American Artists” last year.

There is plenty of room still at the top.



TREATMENT OF CUPIDS

L. Vance Phillips

As the management of the flesh painting has been given in previous studies, only hints on a few special points will need to be given. In the painting of the darkest shadows very little "warm shadow" is used. In its place medium fluxed Pompadour gives the more rosy tone so desirable in Cupids. When a sky background is used and some blue loosely painted in, it is wise to use extra blue in the cool shadows of the flesh to give a more atmospheric effect. This effect is still further heightened by having the high lights of the flesh very delicate and more yellow than usual. This effect is secured by adding extra Canary Yellow to the usual flesh tint (blonde).



In the management of the Cupids, where there is the fire light and the cold light of the gray day, use decidedly blue but delicate shadows on that portion of the flesh and hair not lighted from the fire brands. These brands, having touches of yellow and red flame suggested, will throw pale yellow and pink lights on the flesh and hair. Contrast this effect with a cool blue gray and purple gray background suggesting also snow-flakes. View the work from a distance very often as you proceed, and you will have more strength and variety in color by so doing.



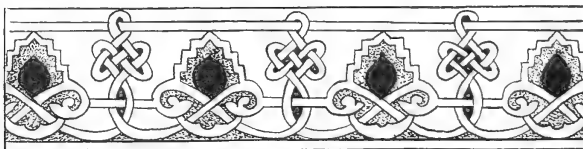
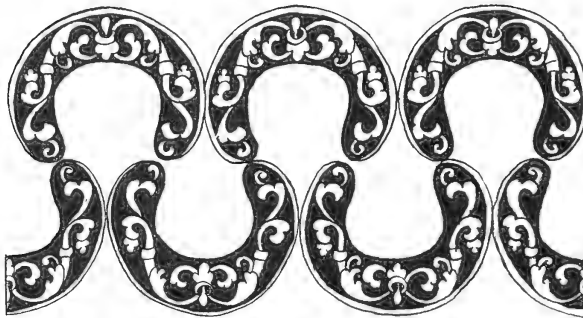
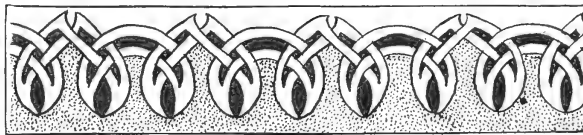
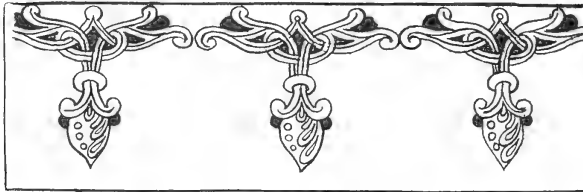
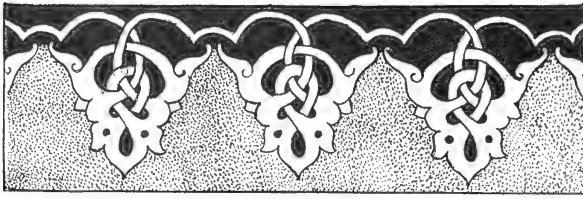
GRACE YOUNG

ROOKWOOD POTTERY FOR PARIS EXHIBIT

WE present this month illustrations of a few of the pieces of Rookwood pottery which will be sent to the Paris exposition. This Pottery claims a great advance, both technically and artistically, over any former work. It expects to show itself thoroughly alive and offering the utmost opportunities for the development of individual artistic merit. The present mark was adopted in 1886, every succeeding year adding a flame point above the mark. In addition to the two illustrations herewith given see pages 228 and 231.



J. DEE WAREHAM



HISTORICAL ORNAMENT—RUSSIAN



RUSSIAN decorative art is a mixture of borrowings from the Celts and the Orientals, selections being drawn always from those designs which appealed most strongly to the national taste and made individual and national by remodelling on lines which allowed of profuse and gorgeous ornamentation. The striking characteristic of the Slavonic race is a love for magnificence, a feeling for color highly developed, and a certain characteristic eccentricity amounting to originality in the development of the borrowed designs.

The Russian and Celtic intertwined patterns show a close affinity. It has been disputed as to whether their common origin was Celtic or Scandinavian. The balance of opinion, however, is in favor of the Celtic. The difference in nationality is shown by the elaborate and fantastic treatment of these designs in jewellery and gold.

The Moor also used these interlaced ornaments; which shows that it is a development of ornament common to all barbaric nations. The other examples of ornament are decidedly Oriental.

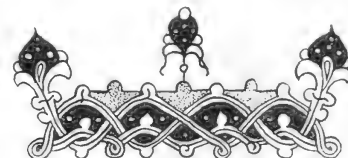


Application

to Modern

Design

The plate by Miss Vilas is a simple adaptation of motives from Nos. 1 and 2; the cup and saucer by Mrs. Robineau, of one of the interlaced designs, No. 3. These designs should be treated with raised gold and enamels, some inferior parts being left in flat color and gold. Almost every color is used, the turquoise blue predominating, combined with a dark rich purple blue and touches of ruby purple and lavender. For beginners a very fine effect can be obtained in flat colors and gold. (For plate design see page 226.)

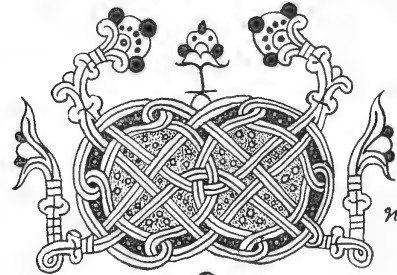




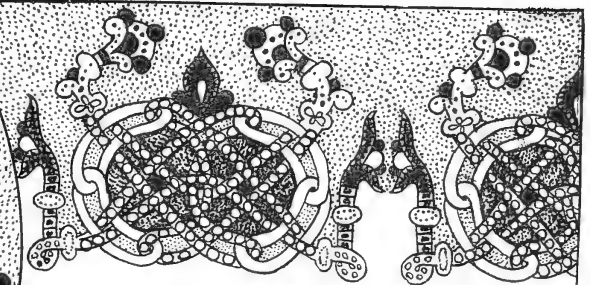
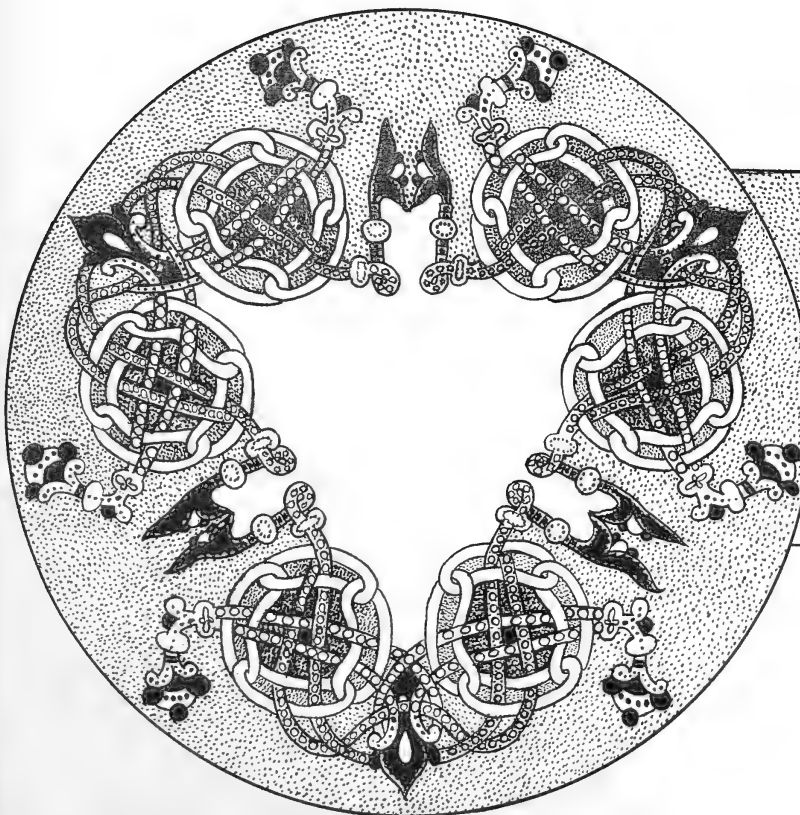
No. 1.



No. 2.



No. 3.



Adelaide Alw. Robinson.

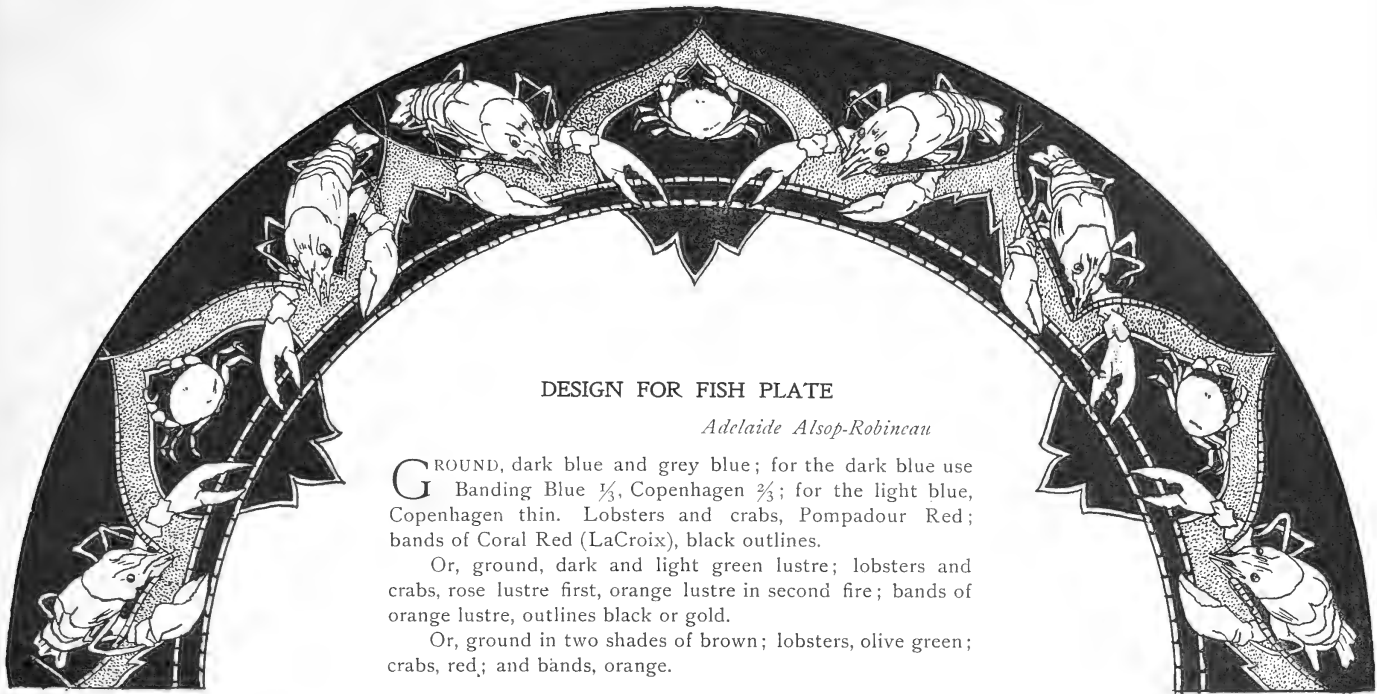


BARBERRY PLATE—MARY CHASE PERRY.

THE little oval berries are quite a bright red, yet with a shade of maroon. Use Yellow Red, Blood Red and Ruby for the first firing, with Roman Purple in the second. The leaves and stems are Olive Green shaded with Brown Green and Shading Green. The blossoms are Albert Yellow in the center with Yellow Brown stamens. Make the latter very delicate indeed. The petals are white with a wash of Moss Green or White Rose toward the center. The shadowy flowers are Copenhagen—in fact this color is a good one for all parts of the study except the main portion, which is, of course, in full color. The background is Lemon Yellow, Russian Green, Meissen Brown and Copenhagen. Guard against

making it too much of the pink-and-blue order, as it makes any study, especially of small flowers or fruits, appear trifling or amateurish.

Work with a clean crisp touch, striving first of all to keep your colors pure. Finish with as little detail as possible, yet with enough to give the character of the little blossom and berry. The latter is a hard little affair and not soft like a currant or other small fruit. A little enamel may be used in the stamen and high lights, but very sparingly and in the tiniest touches. For a beginner this study may be helpfully carried out in monochrome—preferably a pale green—using no darker tones than olive green will give.



DESIGN FOR FISH PLATE

Adelaide Alsop-Robincan

GROUND, dark blue and grey blue; for the dark blue use Banding Blue $\frac{1}{3}$, Copenhagen $\frac{2}{3}$; for the light blue, Copenhagen thin. Lobsters and crabs, Pompadour Red; bands of Coral Red (LaCroix), black outlines.

Or, ground, dark and light green lustre; lobsters and crabs, rose lustre first, orange lustre in second fire; bands of orange lustre, outlines black or gold.

Or, ground in two shades of brown; lobsters, olive green; crabs, red; and bands, orange.

TREATMENT FOR POSTER PLACQUE

[HEAD ADAPTED]

Henrietta Barclay Paist

THE original plaque was painted in Gouache colors. It may also be done in glazed colors and colors, for both are given. Draw the design carefully with India ink, so it will not rub in working. The Gouache colors used were: Mixing Yellow, Pompadour Red, Chocolate Brown, Brown Dark, Old Ivory, Olive Bronze Green and Black. For the flat flesh wash, mix Mixing Yellow and Pompadour; for the hair, Chocolate Brown and Brown Dark; paint the drapery with Olive Bronze Green. Next cover the background (leaving the disk of gold and the design of oak leaves around the edge), with grounding oil. Pad thoroughly, so as to make it perfectly even. Dust with Chocolate Brown. Then paint the leaves and acorns with Olive Green, Chocolate Brown and Brown Dark, using Old Ivory for lights. For the first coat of gold disk, use liquid Bright Gold, as it makes a good foundation for a flat gold surface. For the second fire, strengthen and smooth, as it may appear weak and uneven. Leave the outlining for the last fire, as it will probably need a third fire. Outline strong and evenly; no suggestions of shading in the outline, but firm and even.

To do the plaque in glazed colors, use Pompadour Red and Albert Yellow for flesh, Brown Green and Shading Green for hood, Fry's Meissen Brown for background, and for leaves and acorns Meissen Brown, Chocolate Brown and Brown Green. The plaque may be done in two firings by outlining the painting and drying for the second fire; but if the outline is not strong and even, repeat and fire again.

TREATMENT FOR RED ROSES

Leta Hörlocker

FOR the first painting model the roses in deep or ruby purple, with the brush mix a little pompadour red with the purple, this keeps the purple from being harsh or intense, be sure your color is well ground—ruby is apt to be grainy. Paint the center part by laying the color heavier, in the darkest places where more depth of color is desired use finishing brown or black, taking care not to have the color thick. In repeated firings this is apt to oxidize and remain unglazed, and again chip off. Keep the lightest petal clear—if pinkish use rose or rose pompadour. If there are any bluish lights use Copenhagen blue. Should an outside petal show joining to the calyx, shade this part with yellowish green and shading green, keeping it light.

Second painting, after first fire, if the roses are to be dark and rich in color, wash them over with Pompadour red, accenting the darkest parts with the finishing brown or black. Keep the lightest petals clear. Fire *very hard for first fire*.

Third painting after second fire, apply a wash of deep or ruby purple over the rose and over the lightest pinkish petals, such as are often seen on the American beauty rose, give a wash of rose or carmine. Sometimes this wash of rose over the entire rose may be used to good effect, giving a glaze and glow to the color.

The secret of a good effect in painting red roses is to have the color washed on freely, and not stroke and restroke it over and over after once laid. The best results are obtained by good modeling and well laid color in the first painting, with careful consideration for the lights and shadows.



A TIFFANY LAMP

Mira Edson

SOME charming combinations of glass and metal, artistic in color and design, are to be seen at the Tiffany studio. The work is full of suggestions to the decorator. The lamp here shown is of a dull green, opaque glass. It rests on a base of lily pads in dull bronze. The shade is of metal and glass, the design outlined by the metal, while the glass fills the spaces between. Around the lower part of the shade are dragon flies with crimson eyes, gossamer wings outstretched, and purple-dark bodies. Rich glass effects in green and red above, represent the marsh grass and flowers over which the insect flies.

The effect of the whole is of soft green lighted up decor-

atively by spots of red—the crimson eye-spots—reflected above in the softer yellower red of the flowers, amid lighter yellower greens than those below.



TREATMENT OF PLATE DESIGN

Anna B. Leonard

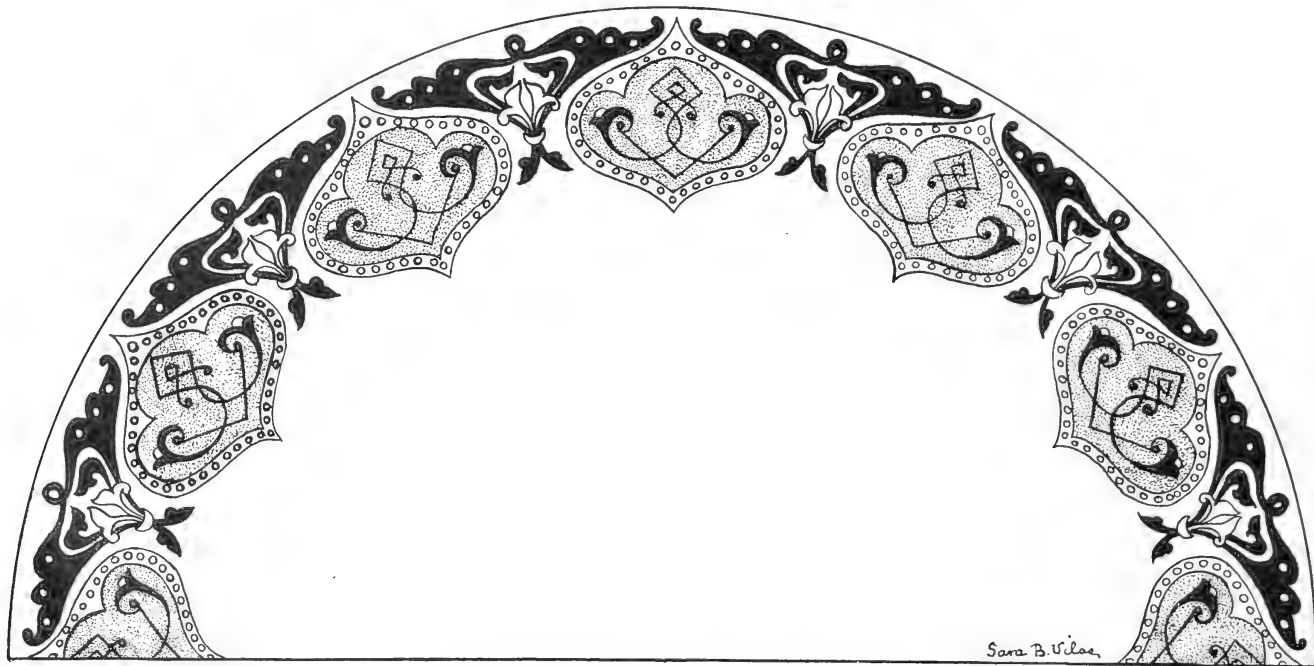
TINT the narrow band on the rim, and the band under the shoulder of the plate, turquoise blue—a color composed of Night Green two-thirds and Deep Blue Green one-third (Lacroix colors). To this mixture add one-sixth flux. The turquoise bands are edged with paste dots as indicated in the design, there being one jewel setting between the panels.

The narrow bands coming from the outer edge to the shoulder are edged with paste dots forming a beading; between these two parallel lines of dots is a line of turquoise blue enamel dots, made by coloring the white enamel with little (very little) Night Green and Deep Blue Green (add more Night Green than is necessary for a tone of turquoise tinting, as the green tints fire out).

The garlands of roses in the larger panels are in color, while the roses in the smaller panels are modeled in raised paste.

This design may be treated in various ways. The smaller panels may be gold, with the roses inlaid in color. Any color may be used in the bands that will harmonize with the roses. Or the design may be carried out entirely in raised gold and enamels.

This design is given as a suggestion and may be made simple or elaborate, built upon the same lines. It is very dainty as given in the directions and makes a charming entrée plate, or if carried out in green and gold it may be used as a salad plate. It will be helpful to beginners.

*Sara B. Vilas*

RUSSIAN PLATE DESIGN—SARA B. VILAS

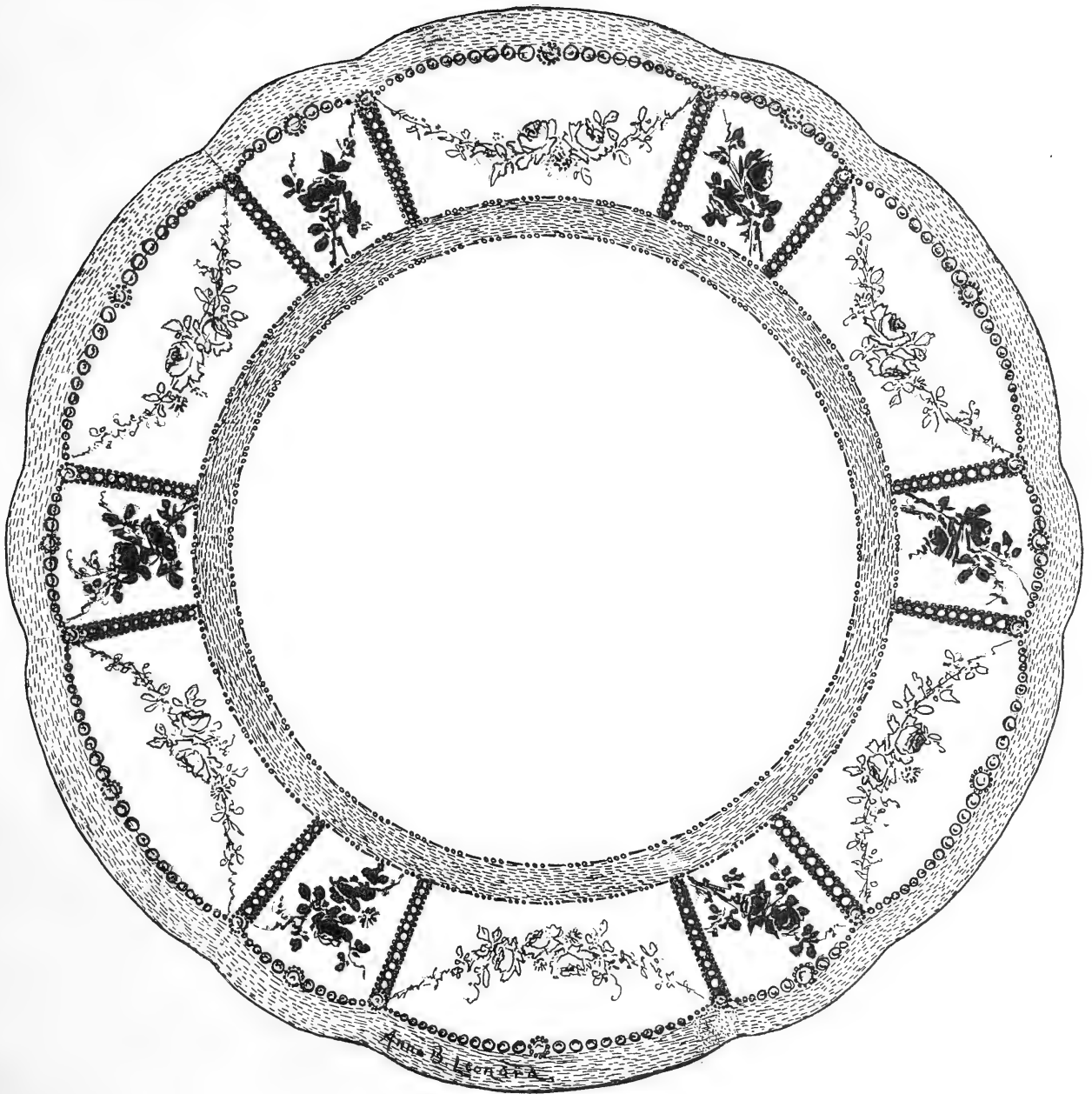


PLATE DESIGN—ANNA B. LEONARD



ROOKWOOD POTTERY FOR PARIS EXHIBIT—STURGIS LAURENCE

LEAGUE NOTES We publish a letter from the President of the League, whose indefatigable efforts to have a creditable exhibition in Paris, representing American decorators, are to be crowned with success at last.

Work from the members of the League was sent to Vogt & Dose, 43 Barclay street, to be there judged and packed. The jury found rather a small exhibit, but choice, representing most of the best workers. The League is greatly indebted to the kindness and courtesy of the firm, who gave every attention to all details. A large room and large tables were at the disposal of the jury and the committees in charge. Every piece was carefully judged, measured and marked for shipment, not only by the chairman of the jury, but by the Treasurer, Secretary and President. Everything has been packed in casks, under the careful and business like management of Messrs. Vogt & Dose. All arrangements have been made for its reception and unpacking on the other side. There seems no chance of any mistake.

The President writes (and we know the members will feel her cheerfulness and encouragement.)

I am not teaching to-day, but am trying to gather up all the loose ends of our League work * * * My interview with Mr. Hulbert yesterday was perfectly satisfactory. Our relation with the United States Commission is what it should be. The only thing that they ever refused me was the appointments of exhibitors as jurors. But Mr. Hulbert afterward said that he was glad that *he did concede* this point, and is now quite satisfied with everything done. I thank the members of the jury and believe they have saved the League from much adverse criticism. I hope that all are as well pleased with their efforts as I am.

I made a third revision of my catalogue work and the corrected up-to-date list has gone on the St. Louis to-day.

Miss Cowen's exhibit came, and the Newcomb Pottery case is at Vogt's. The Dedham Pottery has on the way a case containing nineteen pieces valued at seven hundred and seventy-six dollars and fifty cents. Mr. Robertson sent a diagram showing how to arrange the pieces on four square feet.

Do not think that I write all this for the sake of writing, I believe that you may herein find some items for the KERAMIC STUDIO.

I have to-day received from Miss Montfort, Chairman of Transportation and Insurance, a concise list of every piece in this Jan. 29th, 1900, lot. It is fine. This consignment cannot be added to. I am ten years younger for this shipping list. Mr. Hulbert sent this morning our Certificat d'Admission No., which has been placed on labels and made over to Miss Montfort. I am so grateful that I have no responsibility of the shipping.

The exhibitors' cards are ordered, though not as we had hoped.

Mr. Volkmar has ordered the cases, and I hope to have the burlap sent with the cases. I saw the color that the Grueby and Rookwood have selected for wall covering. Miss Montfort will get the insurance down to as low a

figure as is advisable. Let me know if I have forgotten any of my duties. I feel that in this work we are weakening a bit on the educational features. Let us brace up in the next KERAMIC STUDIO and bring the clubs into line. They do need tutoring. Yours, LAURA HOWE-OSGOOD.

The members of the League gave Mrs. Wagner, League Chairman of the Exhibition in Paris, a reception at Mrs. Leonard's studio. Mrs. Wagner is president of the Detroit Club, and is one of the pioneer decorators of the country. Her enthusiasm regarding the League's work, and the success of its exhibition in Paris, was most inspiring, and each member regretted that he or she had not made more of an effort for the exhibition. Mrs. Wagner sailed the 29th, and will arrange and install the exhibit in Paris. The KERAMIC STUDIO will be informed from time to time of the progress of her work.

Circulating letters for March :

New York writes to Washington.
 Detroit writes to Duquesne.
 Bridgeport writes to San Francisco.
 Brooklyn writes to Van Wert.
 Wisconsin writes to Boston.
 Providence receives letter from Jersey City.
 Columbus receives letter from Denver.
 Jersey City writes to Providence.
 Duquesne receives letter from Detroit.
 Indianapolis receives letter from Chicago.
 Chicago writes to Indianapolis.
 Denver writes to Columbus.
 Boston receives letter from Wisconsin.
 San Francisco receives letter from Bridgeport.
 Washington receives letter from New York.

CLUB

NEWS

Mrs. Florence Koehler will commence a series of lessons and criticism during February and part of March, in the studio of Mrs. Leonard, 28 East Twenty-third street, New York. Her treatment of enamels is a great specialty and her unerring taste, both in design and color, will be very helpful to those who have never seriously studied ceramics. She has done much for the work in Chicago, where she has gradually won pupils from their old ideas of decoration, and we predict the same success in the East.

Mrs. Wagner, the President of the Detroit Club, sailed on the 29th for England, where she will visit for a fortnight previous to going to Paris, when she will immediately attend to the installation of the League's exhibition. The League is to be congratulated upon its representative.

The Poughkeepsie Ceramic Art Club will hold its first reception this month. This is a flourishing little club with its own club rooms and class room.

The New York Society of Ceramic Arts held its annual meeting at the Waldorf-Astoria and elected the following officers: Madame LePrince as President, Mr. Chas. Volkmar, Mr. Marshal Fry and Mrs. Neal, Vice-Presidents, Miss Montfort as Treasurer, Mrs. Pond as Corresponding Secretary and Mrs. Andresen as Recording Secretary. The society will give a series of studio entertainments for the benefit of the League's Paris Exhibition fund.

The Jersey City Ceramic Art Club elected the following officers for the year: Mrs. Charles E. Brown as President, Misses Mulford and Ehlers and Mrs. Held as Vice-Presidents, Miss Nora Foster as Recording Secretary and Mrs. Elmer Mount, Corresponding Secretary. Mrs. Dressler, the Treasurer, was re-elected.

The Indiana Ceramic Association elected the following officers: Mrs. W. S. Day President, Mrs. J. H. Orndorf, Mrs.

Alice Hadley and Mrs. T. B. Adams Vice-Presidents, Mrs. O. C. Wilcox Corresponding Secretary, Mrs. Woodsmall Recording Secretary and Mrs. Williams' Welch Treasurer.

The Duquesne Club of Pittsburg gave its annual exhibition the first week in February at the Carnegie galleries.

The Jersey City Ceramic Art Club held its last meeting at the home of Mrs. James Erwin, one of the members. After the business meeting Miss Ehlers read a paper relating her experiences of a "China hunt" through New Jersey. This was interestingly described, and she said that many interesting pieces were still to be obtained in spite of the frequent explorations of the relic hunters. The china to be criticised at this meeting was the work of the members, each one having decorated a nut bowl. First prize was given to Miss Nora Foster, and honorable mention to Mrs. Erwin and Mrs. Browne.

The Brooklyn Society of Mineral Painters held its regular meeting February 7th at the residence of Mrs. W. H. Phillips, and was well attended. The subject of the day was, "History and Development of Ceramics and Painting." Miss Montfort was chairman of the day and made a pleasing address, followed by a very delightful talk on the exhibitions of the season.

We have received such an interesting letter from the Secretary of the Chicago Ceramic Association (Mrs. I. C. Long) that we publish extracts from it, knowing that the educational features will be of interest to other clubs.

"A meeting was called January 6th, to arrange for a study class during the rest of the season at the Art Institute under Prof. Millet, instructor in designing. The instruction will include the study of organic ornament in its various phases:

That having geometric forms for its basis, and that which consists of conventionalized plant forms.

The various effects obtained by analogy and contrast, by individual repetition in series.

The decorative use of colors and their harmony will be carefully considered.

There will also be a course of study under Mr. John Hasburg, the professional china decorator and expert keramist, upon the practical application of conventional designs to ceramics and the tools and appliances used; the properties of painting, grounding and tinting oils; eradicators of various kinds, how made and used; application of gold, bronzes, lustres etc., mixing fluxing and matting colors and all practical instruction pertaining to ceramic decoration.

The class opens February 3rd and will work in black and white in the morning, applying the same to china in the afternoon.

We hope this is a step in the right direction, and trust the efforts made by our president and officers will close the studios on Saturdays, so that all may receive benefit from the Saturday classes at the Art Institute.

The club is growing in size, and this study class seems to be a much needed help to all ceramic workers; and the interest of the Art Institute in the efforts of the decorators will be of untold benefit, if rightly taken and used.

There is more than the usual enthusiasm shown in the venture by all members of the club.

The name of the club has been changed to "Chicago Ceramic Art Association" and about twenty new names have been added. The next meeting will be held March 3rd at the Art Institute."

IN THE STUDIOS

Mrs. Filkins of Buffalo, so well known as keeping the largest, most varied and artistic line of white china in western New York, is now slowly convalescing from an illness of six weeks' duration. We are hoping soon to see her in New York, as she promises us a visit when fully recovered.

Mr. E. Aulich has returned from abroad and is now busy in his studio in the Hartford building, New York. Mr. Aulich has some of his work, both in water color and china, now on exhibition at M. T. Wynne's, 65 East Thirteenth street, where one may see the real beauty of his coloring.

Miss Pearl Waneta Phelps held a studio reception on the 19th at The Princeton, Brooklyn.

Mr. Marshal Fry leaves his studio for a few months to travel abroad, where he will pursue his out-door work in Spain and Holland, and then visit the Paris Exhibition.

Mrs. Mary Alley Neal will close her studio in April and expects to do some work in Italy and then settle in Paris for the summer.

Many of the keramists will visit Paris during the summer, and they will find the League exhibit the common point of interest.

IN THE

SHOPS

We have had our attention called so many times to the fact that china painters are still wasting their time rubbing down sticks of India ink and drawing on china with a brush, that we take the opportunity of telling our readers how much more convenient it is to have a fine Spencerian pen and a bottle of Higgins' India ink, already prepared. The saving of labor and time is incalculable, the ink always the right consistency and ready for use, and the pen making a firm black line. We would advise all to use this method who have not already tried it.

Dealers tell us that there is more of a demand now than ever for English china, as it is claimed that the French or German is more brittle. However this may be, it is almost impossible to secure the undecorated English china, and even then it is extremely difficult to fire it. Our decorators should make it a point to interview some of the importers, and to experiment with the firing of this ware.

The choicest plates have the designs only upon the rims.

The new style oyster plates are becoming very popular.

Plates with a narrow turquoise blue band and a monogram of gold and turquoise enamel on the rim, make delightfully refined and elegant service plates.

In some of the auction rooms this season, historical plates have sometimes brought much lower prices than at the regular shops, but as a rule rare old porcelains bring enormous prices. There is a great demand for old lustre plaques, plates and pitchers.



FOR PARIS EXHIBIT—ELIZABETH MASON



PARIS EXHIBIT—ANNA B. LEONARD

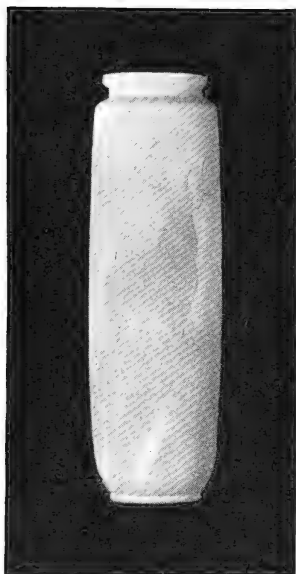


PARIS EXHIBIT—ADELAIDE ALSOP-ROBINEAU

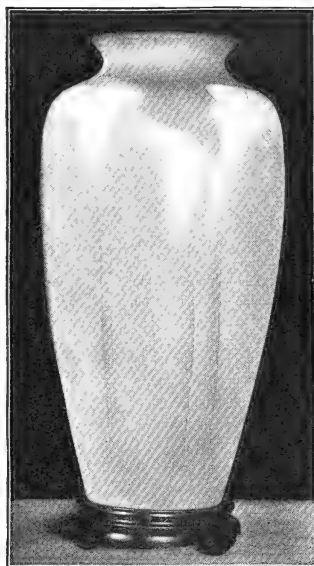


POSTERESQUE PLACQUE—
HENRIETTA BARCLAY WRIGHT PAIST.

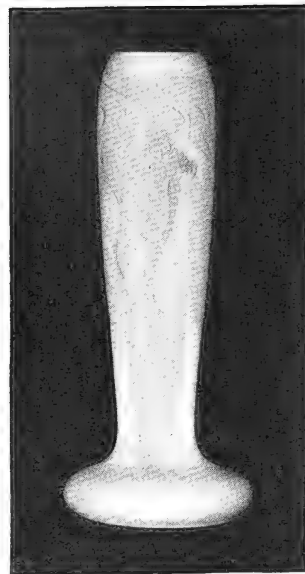
SUPPLEMENT TO KERAMIC STUDIO
MARCH 1900
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HARRIET E. WILCOX



MATT A. DALY



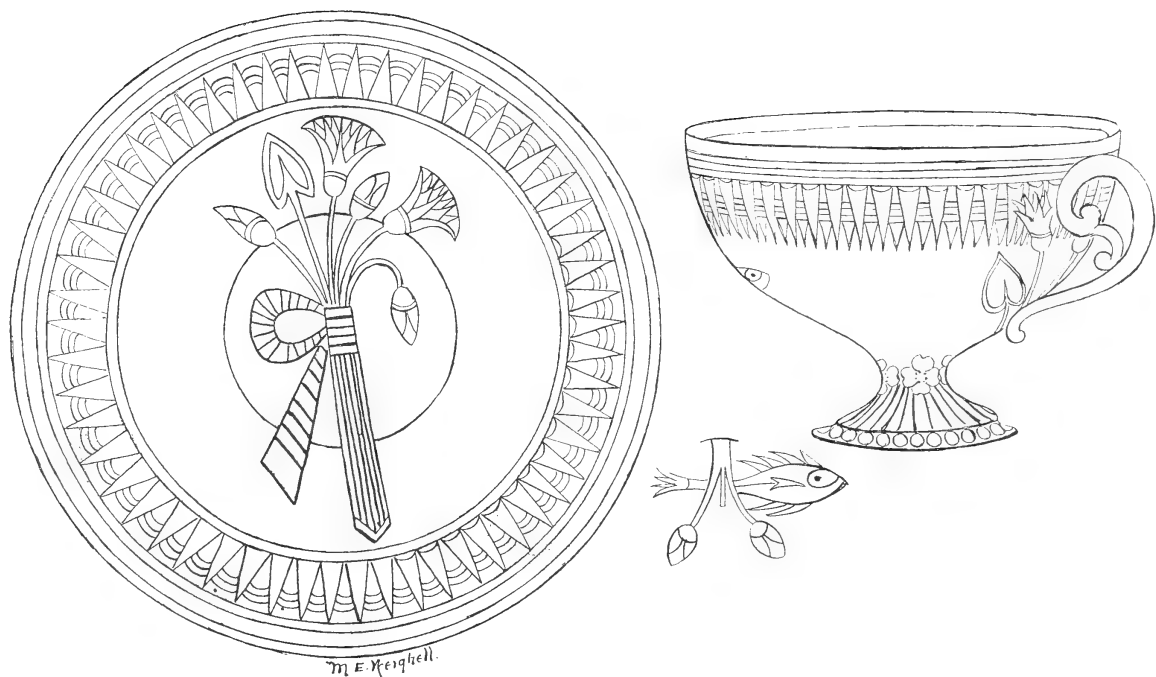
WM. P. McDONALD



ARTUS VAN BRIGGLE



ALBERT R. VALENTIEN



EGYPTIAN CUP AND SAUCER—MISS M. E. WEIGHELL

THIS is done in bright and rather deep shades of capucine red, deep blue, yellow, moss green with a little blue green mixed, and the fish in a light shade of blue with the other colors.

The colors of course alternate, the highest paints in red the other parts in blue and yellow. The whole is outlined in liquid bright gold or very bright Roman gold, and the handle in green.

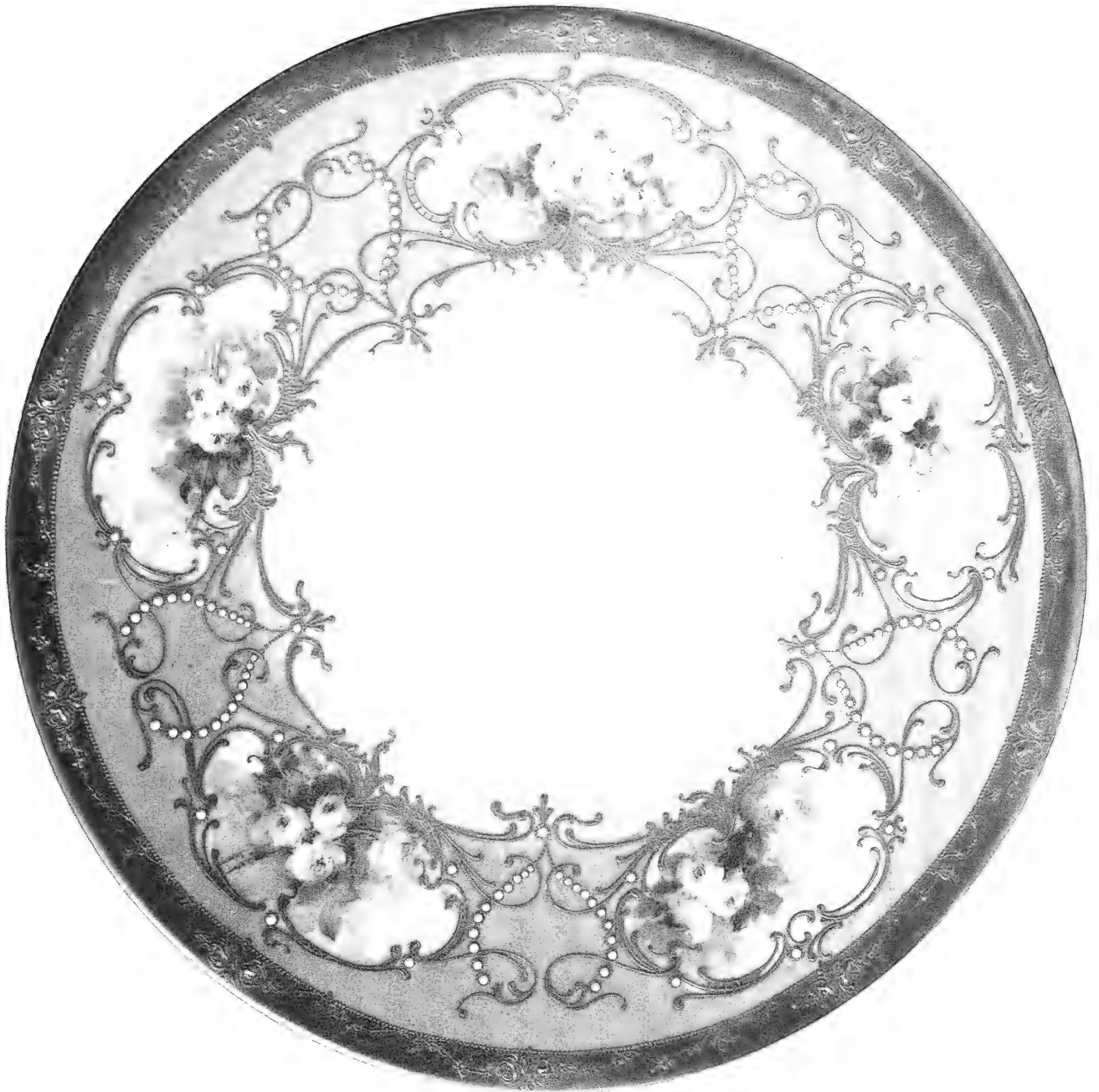


DESIGN FOR BOWL

Miss M. E. Weighell

BOWL tinting in dark shade of green blue, gouache color sandpapered very smooth. The border is not dark but of a light tint of same. Narrow bands between the gold in a darker shade than the whole.

Design: Flat portion in red bronze, the other of blue bronze outlined and modeled with paste, dots in cobalt blue enamel, and head is shaded with blue bronze, leaving the background for lights. The dark shadow around the head is blue bronze and the wreath design in paste.



TREATMENT FOR PINK PLATE—K. E. CHERRY

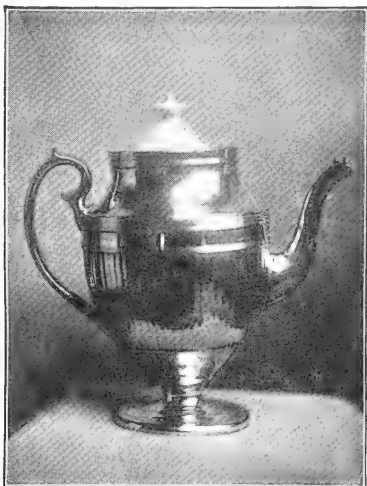
DIVIDE plate into five parts. Draw in design carefully with India ink; then dust border with peach blossom, leaving medallions white, to be painted in the second fire. The design will show through the dusted color, wipe out scrolls carefully the pink is so highly fluxed, that it may cause paste to chip

off should it be put over the color, wipe out edge for gold border. The paste and laying in of roses is done in the second fire. The jewels are white and put in, in the last firing. Tint center of plate with a little ivory glaze used with lemon yellow to tone it with the pink.

THE COLLECTOR

SILVER LUSTRE TEAPOT

THE cut shown here, is of a silver lustre teapot, the largest and finest piece of silver lustre ware that it has been the fortune of the writer to have seen. The information obtainable from the text books of the authorities on ceramics is very meagre, owing mostly, I presume, to the fact that lustred ware rarely, if ever, bore the mark of the maker.



Jewett in his "Ceramic Art of Great Britain," has very little to say on the subject of silver lustre, and it is as follows: "John Aynsley, toward the end of the 18th century, established a pottery at Lane End (now Longton), and made, among other wares, silver lustre." One thing is very certain, the quantity of the ware now to be obtained is very meagre, consequently collectors desire to have specimens, and the prices paid are pretty well up.



TORTOISE SHELL TEAPOT

This cut is of tortoise shell teapot, manufactured at Bennington, Vt., and as the cut shows is a very fine specimen, being about ten and one-half inches high, octagon

in shape and resembles tortoise shell showing brown, yellow, green and black colors. The stamp impressed on the bottom is "Lyman, Fenton & Co., Fenton's Enamel, Patented, 1849, Bennington," this pottery was established in 1846, and was closed in 1858, consequently good specimens are very scarce. There is, I believe quite an exhibit of the ware in Bennington, and those who have been fortunate enough to have seen it state that it is well worthy of a visit to that city, and the lover of old china will feel well repaid by the pleasure that an examination of the beautiful specimens give one.

COL. JOHN H. DRAKE.

SALES OF VALUABLE PIECES

THERE have been lately in New York some important sales of antiques, including valuable pieces of old china. Prices were irregular, as is always the case in auction sales, some pieces selling at fairly good prices, while others sold much below their value. For instance in one auction, a States plate, nine inch, brought \$11; in another, just as good a plate, brought only \$4. Dealers generally ask for such plates from \$12 to \$15.

Here are some of the prices brought by pieces in good condition:

STAFFORDSHIRE.

One States plate, 10 inch diameter.....	\$30.00
States plates, 9 inch diameter.....	\$4.00, 7.00, 9.00 and 11.00
State Home, Boston, platter.....	25 00
McDonough's Victory, plate.....	20.00
Shakespeare's House, plate.....	17.00
LaGrange, residence of Lafayette, plate.....	14.00
City Hall, New York, plates.....	\$8 00 and 14.00
City Hall, New York, platter.....	11 00
Landing of Lafayette, plates.....	\$5.50 and 11.00
Landing of Lafayette, small tureen.....	9.00
Pain's Hill, Surrey, plate.....	9.00
Christ Church, Oxford, plate.....	8.00
Newburgh-on-Hudson, platter.....	7.50
Regent's Park, plates.....	\$4.50 and 7.50
Fairmount Park, plate.....	7.00
Landing of Columbus, platter.....	6.00
Fishkill-on-Hudson, plates.....	\$5.50 and 6.00
Oxford Cathedral, pink plate.....	4.00
Residence of Richard Jordan, pink plate.....	2.00
Cupid behind the bars, dark blue plate.....	14.00
Sheltered Peasants, dark blue plates.....	\$4 00 and 13.00
Ordinary plates and platters, willow pattern, &c.....	from 50 cents to 2.00

OTHER WARES.

Old Delft plates, according to decoration.....	from \$1.00 to 4.00
A fine Delft tankard, polychrome decoration.....	6.00
Old Canton blue plates.....	from 60 cents to 1.25
Old Can'on blue platters.....	from \$3.00 to 4.00
Ordinary copper lustre pitchers.....	from 50 cents to 2.00
Copper lustre pitcher, Portrait of Lafayette.....	17.00
Liverpool pitcher, The Farmer's Arms, good condition.....	22.00
Liverpool pitcher, the true blooded Yankee, damaged.....	9.00
Three Lowestoft vases (Chinese), in perfect condition.....	each 37.50
Small Lowestoft pieces, some slightly damaged.....	from \$2.50 to 5.00
Capo di Monte vases.....	from \$10.00 to 25.00

Dodd Mead & Co., Fifth avenue, New York, have just published a magnificent book, Pictures of Early New York, on Dark Blue Staffordshire Pottery, by R. T. Haines Halsey. The price is high, \$50, but the issue is limited and already nearly exhausted. Every piece of Staffordshire pottery relating to early New York is reproduced in color and the book will be of great value to collectors.

Damp ware, as it is called, if put in the oven comes out bad; it is ware in the clay state with all the wet not evaporated.

LUSTRES

ROSE.

If fired just right rose will come out a pretty pink, but usually it is a pinkish lavender. Some pretty combinations are yellow over rose, which gives a mother of pearl effect, and green over rose, somewhat similar, only greener.

BLUE GREY.

Blue grey used thin makes a good color for skies and water in decorative landscapes. It is a good neutral color for any use, decorative figure or flower work or painted in two or three coats it makes a rich blue with a pink sheen. Sometimes if fired *hard* it has a violet tone.

THERE are three processes in the production of ornament: First—Invention of subjects purely imaginary, foreign to nature. Second—Conventional representation of natural objects expressed merely in their essential characteristics and under generalized types. Third—Imitative representations in which nature is followed, both in color and design.

The first is found in every style of art, the basis being lineal and geometric lines, responding to the faculties of order and measure found in every human brain. The second is the link between the first and third. From this is formed the highest type of ornament, as it is the "impress of human mind on nature" (M. Charles Blanc). The third form of decoration is found in modern times. It may suggest charming decorations but it has been carried too far in industrial and decorative arts. It is more appropriate in painting.



DESIGN FOR BONBONNIERE—LIDA S. MULFORD

THE background should be painted in rich dark blue. The center, indicated by the dotted lines, is of gold. The outer design is of red (bright red), and white enamel striped with blue. The small design is painted a much lighter blue, for which use three parts Night Green (Lacroix) and one part

Deep Blue Green (Lacroix). The small loops in design are in white enamel.

A small portion of background, between the designs, is left white, tiny dots of red covering the surface. The entire design could be outlined with a fine line of raised gold.

CABINET WITH DECORATION IN PYROGRAPHY

A. G. Marshall

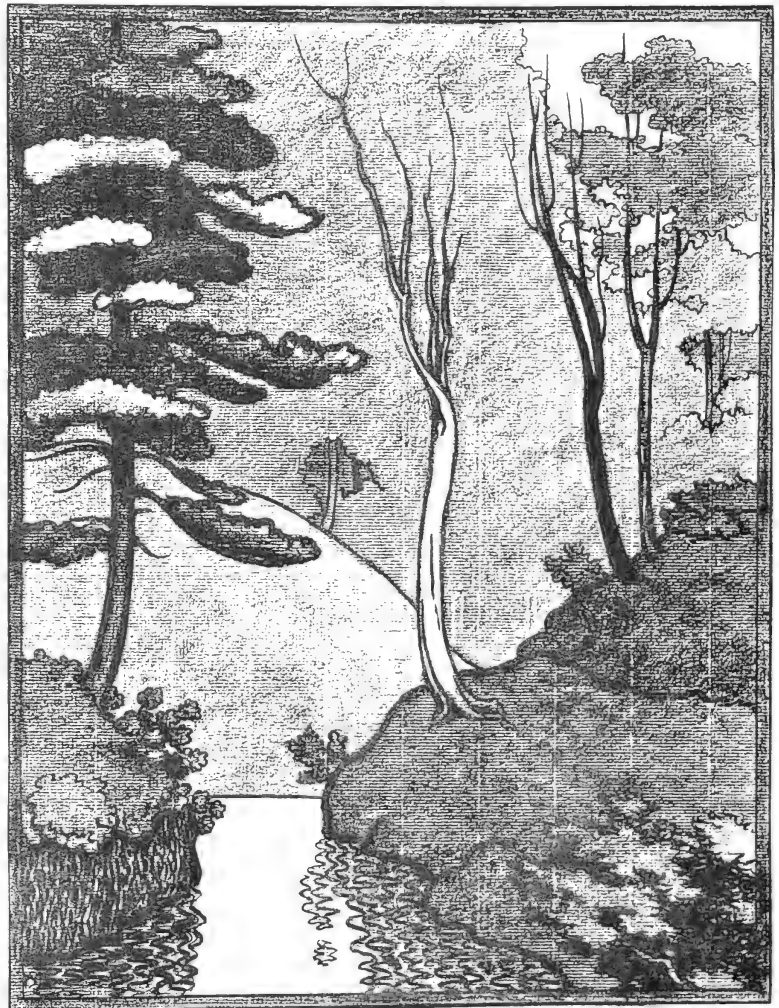
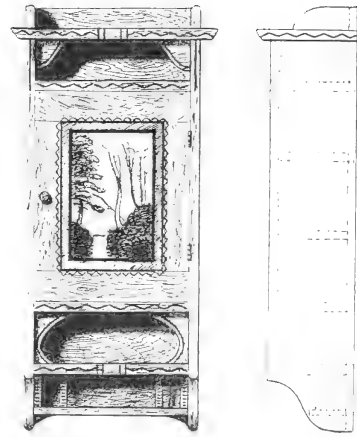
HIS cabinet is exceedingly simple in construction and may be put together by anyone who can handle a few carpenter tools. The design should be enlarged sixteen times at least, and may be enlarged twenty-four times if desired. If enlarged sixteen times, one inch planks will be required; if twenty-four times, one and one-half inch plank may be used. The material may be oak, Georgia pine or white pine stained. The panel in the door on which the conventional landscape is done in pyrography must be of clear basswood. This panel may be let into a rabbet at the back of the door, like a picture in its frame. The joints of door can be half mortised, and screwed together from the back, and the ends of the shelves can be either mortised an inch back of front edge into the sides, or supported on cleats screwed to the sides. If mortised, they should be glued. The brackets under top and next to bottom shelves are of thinner wood. Four little posts stand between the narrow lower shelf and the next. Either bronze butts and knob as shown may be used, or more ornamental plate hinges of simple design. The black lines on edges of shelves, at top of sides and around the curves of the brackets, also across the little posts and the zigzag around the door panel are all done in pyrography. If natural wood is used, it may be oiled, or filled with wood filler, varnished and rubbed down to a soft polish. Never leave the raw varnish shine on artistic woodwork.

The landscape panel should be burned in heavy outline with great care. The shading will be most artistic if done with the fine point or the hot air tool. If this is more work than one cares to spend upon it, the shades may be put in with a brown stain made with oil color and turpentine. The two-inch border may be shaded in same way as the landscape. No attempt at realism should be made or the decorative object will be defeated. The panel design ought to be enlarged twice for the cabinet being enlarged sixteen times. If cabinet is larger, the panel may be used as above with wider border, or may be enlarged three times each way.

THE "BOAR HUNT"

Mary Tromm

THIS is one of the latest and best of many pieces of burnt-work done by Mrs. Mary Tromm. The scene is a spirited representation of a boar chase, and was specially designed to serve as part of a fire-place mantel, in a private residence at Peekskill, N. Y. The work is a combination of pyrography and wood carving, the latter being employed to produce the reliefs of greatest depth, while all the light, shade and minor relief work are done with the various burning tools.

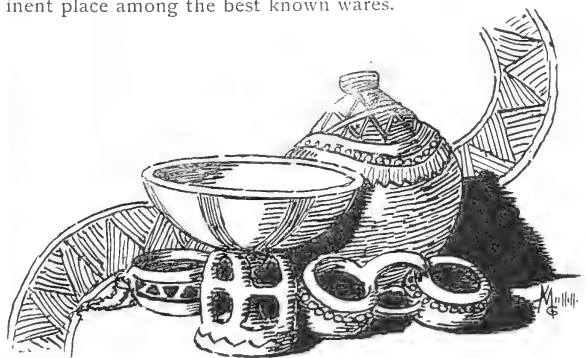


THE GRUEBY POTTERY

C. Howard Walker

THE art of pottery has been little known in our midst until within recent years. The delicate bisques of Germany and France and the rich glazes and coloring of Japanese wares, while found within the cabinets of collectors, have had few imitators, and it is only within a decade that the art of the potter has been considered above the mere utility of the ware by our potteries. The first impulse naturally led to actual imitation of foreign wares,—seldom with success; but recently forms, colorings and quality of glazes have been studied with care, with the result that the individual qualities have appeared in some instances. Amongst these the Grueby pottery of Boston has developed distinctive glazes and forms. It has, in addition to full, rich glazes of great brilliancy, a dull or lustreless glaze, which is an enamel not produced by acid or sand blast, and which is unique to this ware; old Corean pottery previously possessing it. The quality of this glaze is that of great delicacy; it has that peculiar softness that invites the touch and satisfies it as it does the sight. Mr. Grueby has also succeeded in obtaining a remarkable crackle which is equal to that of the best old Chinese and Japanese crackles. The glaze is strong and fine, and the crackle does not penetrate to the clay.

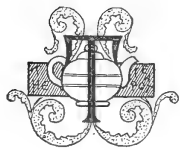
This pottery is made from designs by Mr. George Prentiss Kendrick, who has aimed to use the glazes and enamels discovered by Mr. Grueby, on forms both useful and decorative. Here is found again the unique quality of the ware, not only in the appreciation of the delicacy of line that is peculiar to Mr. Kendrick, but in the fact that, excepting in Japanese pottery, nowhere are natural forms more justly conventionalized than here. There is in the unfolding leaves of the lily and plantain and mullein, not only the suggestion, but the actual representation of the natural form and color, yet so restrained by arrangements of line and surface that the forms are firm and conventional. With the advent of machinery the intimate relation of the potter to his ware disappeared. Here it has been resumed. Instead of the mechanical formality which has so often been mistaken for precision, every surface and line of this ware evinces the appreciative touch of the artist's hand. As in the old wares, there are no two pieces that are exactly alike, for while the general form may be maintained every detail is a matter of individual regard. The gamut of color is large; the greens are especially soft and rich, while there are also golden yellow and russet, deep browns and reds, and velvety blues. Both in conception and design, in glaze and color, each piece of the Grueby ware is individual and of unusual merit, and deserves to take a prominent place among the best known wares.



THE APPLICATION OF ORNAMENT

A. G. Marshall

FIFTH PAPER.



THE decoration of any object is a problem of filling a space of a given form with agreeable subdivisions, by means of lines and masses of light and dark. Color may be added as a crowning glory, or the work may be carried out in simple monochrome. In either case the lines and the light and dark space covering (what the Japanese call the "notan") constitute the design, and unless these are right, all the tints the goddess Iris ever distilled

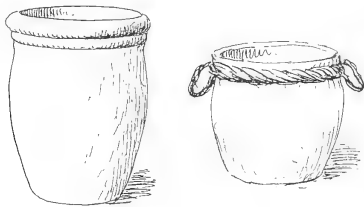


Fig. 1.

from the rainbow, blent in the sweetest and most heavenly "tonality," and all the rest of it, will not help the matter in the least so far as true decoration goes. And this is just what is the matter with nine-tenths of the pretty things done by amateurs, with the purest of motives and loveliest faith in their "art." And nearly all the "decorated" things sold in stores to eat and drink from and to hold flowers or perfumes or illuminants, or just to set up and admire, fail miserably on the side of design. The color, as a rule, is pleasing, often

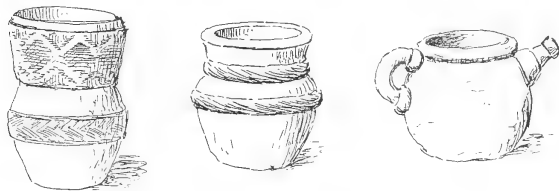


Fig. 2.

distinguished; and that only aggravates the trouble, begotten of a widespread and thoughtless taste for realism in matters botanical and zoological misapplied to decorative purposes. However well painted a realistic bunch of flowers, flock of birds, string of fish, pack of animals, group of human beings, or a natural landscape,—anything, in short, in the way of a picture clapped into a plate or onto a vase or jug, is not decoration in any sense, but is lamentably false art and wasted effort. I revert to this point simply because evidences on all



Fig. 3.

hands shows that it needs to be iterated and reiterated and dingedonged as often as a call to a Mussulman's prayer.

There are a few principles governing the use of ornament upon utensils that were instinctively discovered by primitive peoples, and that are just as sound to-day as at the beginning, for the kind of ornament to which they apply. The rudi-



Fig. 4.

ments of ornament were undoubtedly suggested by structural necessities. With fragile materials like unbaked clay, a vessel was very weak and liable to be broken at the edge. So it was here strengthened either by a band of woven or twisted grass or perhaps a strip of textile fabrics fastened around under the edge (Fig. 1). For the same reason, and in similar manner, places of abrupt curvature and projecting handles and spouts were strengthened (Fig. 2), and large utensils, being specially liable to accident from their great weight, were reinforced by vertical bands secured by cross strips, or enclosed by basket work (Fig. 3).

When baking the clay was discovered, with the great increase of strength, and still more after the invention of glazes, it was no longer found necessary to strengthen such places, and thinner and less clumsy construction was possible. But the primitive potter, feeling the plainness of his wares without variation of surface, naturally followed the old lines of reinforcement with rude



Fig. 5.

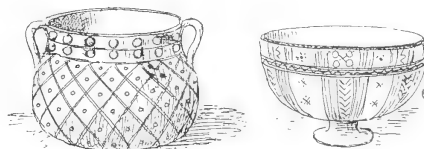


Fig. 6.

ornaments suggesting those structural helps (Figs. 4, 5 and 6.) And his ideas for the use of decorative bands, stripes and all over-patterns, being æsthetically right, cannot be improved upon to-day. The line, the enriched band or border, and the elaborate frieze give a sense of security and are felt to be



Fig. 7.

appropriate around the edges of a dish, and about slender parts, and at places where there is an abrupt change of curvature or very full bulging. In other situations these ornaments are out of place. We feel at once that the bands are in the right places in Fig. 7, and in the wrong ones in Fig. 8.

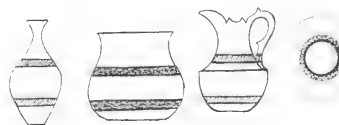


Fig. 8.

So with vertical lines and all over-patterns. They fulfill an æsthetic purpose in the examples in Fig. 9, but none whatever in those shown in Fig. 10, where the verticals are applied to

the part least in need of apparent support, and the network to a form requiring neither actual nor apparent strengthening. We often see dishes "decorated" without reference to their



Fig. 9.



Fig. 10.



shape, as in Fig. 11. This is all wrong. The best decoration frankly accepts the shape and makes the best of it. Fig. 12 shows two out of hundreds of good ways.

It is a curious fact that in viewing a plate which is decorated by a border ornament, we always regard the outer edge as the top of the design, as though we stood in the center, so that a wholly different effect is given by inverting the pattern (Fig. 13). At first thought there would seem to be no reason for thus regarding a practically flat circular plate, but the reason becomes evident if we imagine the slight concave deepened into a



Fig. 11.



bowl form, when the outer edge becomes actually the top. Best decorations for plates, saucers and platters are either confined to or heaviest upon the borders. With dishes that are to be turned every way, central designs having an up and down are best avoided. Even initials and monograms are best upon the border or worked into a border design, rather than set ignominiously in the center of the arena where knife



Fig. 12.



and fork or spoon are to vanish piles of food. In the case of ornamental plaques, this objection to the center as a field of honor, does not apply, but for plates for the service of food, the

most artistic treatment of the center is to leave it plain, to tint it simply, or to cover it with a powdering of small figures, or a quiet mosaic-like diaper pattern. I wonder why it does not occur to decorators that there is no more sense in painting a live or dead fish upon a fish platter, than there is in painting an ox upon a beef platter or a quart of potatoes in a vegetable dish. This sort of thing is much after the order of



Fig. 13.



a china hen as a cover to a dish for eggs made to look like a nest of straw. A very appropriate, though by no means necessary design for fish service would be made from shell and sea-weed motives well conventionalized, or treated more freely in flat tones after the Japanese manner.

Semi-Porcelain—Thin earthenware with a good percentage of bone.

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

This column is for yearly subscribers only. Every inquiry must be accompanied by full name and address of subscriber. We would prefer to have all our readers as regular yearly subscribers, and in order to have them as such we try to favor them rather than those who buy a single copy here and there. Whenever an opportunity arrives we offer them special favors, such as the use of this column for instruction, the privilege of suggesting such designs as they would like published, the La Croix Color Charts from Favor Ruhl & Co., monograms, etc., and we hope to be able to offer new favors from time to time. For this reason we must refuse these favors to buyers of odd copies as they would occupy time and space which belongs to our real supporters—the yearly subscribers. The editors are too busy with their own work to answer personally, and we ask our readers to refrain from sending us inquiries with stamp enclosed for reply. If they are subscribers, they will be answered at the earliest opportunity in the magazine. If they are not, it is asking rather too much of busy women to take their valuable time to instruct perfect strangers gratis—our subscribers are our friends—and we are glad to help them.

Some of our readers buy the magazine regularly from a dealer and are really good friends of ours, but it is impossible for us to know this even if they write to this effect. A written statement from a stranger is of no weight. Why not give your yearly subscription to the dealer or send it directly to us, which is better? Then there would be no mistake. We are answering some such friends in this issue, but after this no more will be answered.

SISTER M. M.—We have been asked to give suggestions for a pretty, stylish, and novel way of giving a studio luncheon or tea, to the pupils of an art class in a young ladies' college (not expensive.)

While this is somewhat out of the line of the *KERAMIC STUDIO*, we hastily write a few suggestions that have amused our students and friends:

For a half hour or so, it would be very amusing for the students of your art class to make posters from the names of popular books, and after pinning them on the wall, the person or persons guessing the greater number of subjects will receive a prize or prizes.

If the members of the art class are ceramic decorators, the prizes should be decorated by them. Or it would be a novel idea for the class to decorate the tea cups to be used and then exchange with one another—keeping the cup and saucer as a souvenir of the occasion. Affairs are not supposed to be elaborate in studios, so that simple refreshments are always in order. If one has to buy china to use for occasions, simple blue and white designs are inexpensive and always of good form.

A fancy dress affair may be entertaining and we suggest only *ceramic* features, which may be followed out by each pupil representing a certain make of china or pottery or style of decoration. For instance, Rookwood, Grueby, Dresden, Sevres, Russian; Royal Worcester, Canton, Lowestoft, Willow ware, Japanese, etc.

We have not the Peacock design for tankard in color but the Vorbilder published the Peacock alone in an old number of several years ago. The coloring as given in the treatment of tankard is very nearly the same.

MRS. A. G. C.—The best help you can have in making conventional designs on paper or china is, a pair of dividers with reversible point so you can use either pencil or pen, (the pen part should be a regular compass pen which can be regulated to make a wide or narrow line as desired), a bottle of Higgin's India ink, a ruler, a half circle of metal with degrees marked upon it, the plate divider which was published in the January number, good tracing paper, a soft and hard lead pencil, and a good Spencerian pen. With these you should be able to make any desired design accurately. To draw a perfect circle within the rim, first divide your rim into the desired number of sections using the plate-divider, with your rule draw your lines across the centre from point to point, when all lines are made your centre will be accurately found where the lines all meet, on this point paste a small bit of paper, fill your compass point with ink, fix the steel point of the other arm of divider in the centre of the bit of paper opening the divider until it will mark the line at the desired distance. This is better than marking the circle, measuring from the edge, as plates are rarely perfectly true circles. A compass pencil which fits on the edge is also good for this purpose.

"ENGLISH CHINA"—English china is made softer than French china, each piece should be fired without allowing any stilt or other piece to touch it as the glaze easily chips off and adheres to other objects in contact with it. It should be fired at a less degree of heat than French china, usually the upper part of a Stearns Fitch kiln or the front of a Revelation kiln. It takes enamel's better than the harder porcelain and has a beautiful even glaze when fired.

MRS. E. B. R.—We must ask you to sign with your full name and address hereafter, so that we may know that you are a subscriber.

In painting with Lacroix colors use a slight amount of medium (copaiba,

six drops, clove oil, one,) for washes, for the fine touches use turpentine alone. For a dark rich red use blood red dusted on, or if that is too bright use finishing brown first and dust with blood red for second fire. For a deep blue, dust first with a thin coat of purple, for second fire dust with banding blue. For a deep green use Royal green or Empire green dusted on. Lacroix colors are not as safe for grounds if used from the tubes, but the Lacroix powders are all right, any other make of powder colors advertised in our magazine is perfectly reliable. The corresponding Lacroix colors would be carnation one or pompadour red and red brown or brown four, victoria blue and purple two, chrome green and dark green seven, or for a colder green, emeraldstone green with dark green seven.

We prefer that a set of any kind should have the same design and coloring throughout, a simple design in gold and enamels or gold and flat color would be suitable, any conventional design such as are given in KERAMIC STUDIO, we shiver to think of cupids or flowers buried in ice cream.

MRS. C. T. S.—Your letter came too late for the February number. All inquiries must be here before the tenth of the month. Gold can not be made into bronzes. The green gold is the only modification an amateur can make, this is done by adding a small quantity of silver to gold.

The plum blossoms on the dragon vase if used on a fifteen-inch vase are about five-eighths of an inch in diameter. It is very difficult to suggest an appropriate design for the vase of which you send a photograph. The entire surface seems to be modeled in relief and necessarily you will have to be guided by the design already on it. We would suggest using a simple color on the body of vase and following out the garlands in raised gold and enamel, the spout, handle and base of gold. For the lower part of vase you might use purple lustre for first fire, for neck, light green or yellow brown; second fire wash dark green lustre over the purple; or you could use a dusted color on base and the same tinted on neck. A plain piece of china is much easier to decorate artistically.

MRS. E. F. M.—Please read the article at the beginning of this column. In painting the family crest on your cups and saucers, we would use the colors in which the crest was originally blazoned, if you do not know the colors and as your family is Scotch we would paint the thistle on one side in natural colors, purple, green and yellow and your crest in purple, green and gold. If you have the original colors of the crest, use the same colors for the thistle, conventionalizing it if necessary for unity in decoration.

F. E. S.—Write to any of our advertisers for catalogues of white china, they keep the best in the market. We will be glad to accommodate you with a crab-apple design for cider pitcher as soon as possible, but it may be a few months before we can publish one as we have three months planned ahead. We have a very fine design of blackberries on a punch bowl by Miss Jeanne M. Stewart in the December number of KERAMIC STUDIO.

MRS. M. L. F.—We have never heard before of Empire green coming out with dull iridescent spots when dusted on. This happens occasionally to Ruby when not dusted evenly, or too thick, you might try a harder fire and if that does not improve the glaze, we would suggest covering the ground with a fine pattern in white enamel or gold according to balance of design, use Aufsetzweis in tubes with a scant one-eighth of flux.

F. J. V.—To make a delicate pink which will not turn purplish in a second firing is a very difficult thing to do. Mr. Fry paints first with pompadour and in the last fire with rose, Miss Mason has a rose which is considered good and Miss Osgood swears by her standard pink and our other advertisers also have what they consider a reliable pink, the truth of the matter is that almost any rose will come out well if fired *just right* and every pink will turn purplish if over fired. We would advise doing all the painting and shading possible with other colors, putting on the rose for last fire and firing moderately.

H. E. B.—If your gasoline kiln burns in the mixing pipe at one time and at another burns all right, we would say that in the first case not enough gas was generated or turned on before lighting so that the air does not combine perfectly and makes a roaring noise, simply turn out and light again, allowing enough gas to light well. Great care should be taken to avoid explosion, the tank and all joints should be examined well before firing and the kilns should be constantly watched. We will have a general article on firing soon, it was crowded out of this number.

"Crackle ware" is found both in china and glass, some potters still make a crackle glaze on china, but we understand that crackle glass has not been made for some time. The piece your friend bought is probably intended to be crackled, we could tell better if we knew the mark.

When Dresden Aufsetzweis in tubes seems too oily, squeeze out the oil and throw it away, mix the drier part with lavender oil and if still too oily breath on it once or twice and it will thicken up. There ought to be at least a part of the tube that would fire all right. Use lavender instead of turpentine.

G. A. N.—If your enamels on a gold ground refuse to glaze, give them a wash of flux, possibly by adding a very small quantity of flux to the enamel

before firing you could overcome the difficulty, or you might use Aufsetzweis in tubes, colored and one-eighth flux added. Mr. Cobden advertises an enamel to be used over gold specially, you might write to him for a sample. Other teachers doubtless have the same and would be glad to send sample to you on application stating color desired.

MRS. L. M.—We do not know the first study you describe, the other "Cupid Thirsty" you can procure in photograph from E. P. Dutton & Co., West Twenty-third street, in two sizes. Price 15 to 30 cents. Please mention KERAMIC STUDIO.

N. G. K.—We have not the study of Prof. Sturm's "Kakada," or would be pleased to suggest treatment for you, but would advise trying the bird in flat color or lustre and outlining and shading in black, some dark color or gold, you would not then find it difficult. We very rarely publish Rococo designs only the very simplest and best as it is a mode of decoration too easily over done, wrongly done and cheapened. We prefer any other style of decoration to it. For a luminous back ground we would suggest Meissen brown, or yellow brown and brown four. Only kilns with iron pots need white-washing. We have fired lustres at the same time with other colors and have never had any difficulty, but to be on the safe side, you can fire them separately, nothing that is fired, ever can affect the next firing, the kiln is thoroughly purged of all gases, oxides, everything by the fire itself.

We will try to give you soon an article on the color of cast shadows in painting from nature. For reeling figures in Delft colors we would suggest Delft blue, deep yellow, light brown for faces, a very little reddish brown and olive green, a little violet of iron with a touch of the blue added and black outlines. For the Boutet de Monvel children, light brown for faces, white stockings and kerchief on heads, black shoes and outlines, kerchiefs on shoulders lavender pink, light brown aprons, dull blue in dresses, yellow brown hair, the boy has a pink suit and feather, pale yellow sash. You can diaper pattern on gold in any dark color.

Persian design No. 3, November. Upper ground light pinkish ochre, lower ground dull dark blue. Dark design bright green, vine pale green, flowers red, gold outlines. No. 4, white ground, green vine, small flowers dull blue, large flowers dull blue, greyish violet, black and white, dull blue or black outlines. No. 6 is similar to No. 3.

We are not acquainted with the ruby you mention as chipping off, but if you find another make that does not chip, you should use that one. Peach blossom and rose if used at all thickly will chip, but if dusted in carefully will be all right, but will not stand a second fire. A wash of color strengthened in second fire is better than one heavy painting in first firing, and less liable to chip. The trouble is rather lack of flux than too much.

If your Easter lily band is to cover any large space with enamel, the gold should be cleaned out underneath sufficiently to give the enamel a hold directly on the china. Small dots etc. can be applied over gold.

If your paste work is blackish after burnishing, the gold or brush was not clean, or the paste poor or not sufficiently fired or gold too thin or oily.

Bronzes are chemical mixtures on a gold basis which we do not understand how to make.

H. R.—Please always sign full name. Ribbon gold can be procured from any dealer in dental supplies, ask your dentist. Coin gold can be used in place of ribbon gold, in which case the alloy is left in, the only difference is a slight one of color.

W. K. B.—Please sign full name and address. You can procure nitrate Bismuth from any large wholesale druggist, the sub-nitrate is slightly different but can be used in place of the nitrate. The flux for gold will not do for colors.

Turquoise green is a Dresden color. White Rose a Bischoff color.

The best instruction in figure painting is given in New York.

We can not give you an address for importing china direct. Write to our advertisers of white china and they may order for you so that the china will be shipped direct from France or England. Too late for February number.

J. E. M.—You can use color over lustre before firing but not lustre over color, however it is better to fire first. Lustre over fired color gives a bronze effect, a dull semi-lustre.

✦

In your answer to H. H. (February number,) the statement is made that "teaching by correspondence is very unsatisfactory in that the teacher can not see whether the pupil sees correctly." Will you kindly state that this disadvantage is entirely overcome by a very simple method which I teach, whereby the pupil can tell infallibly whether drawing is correctly done or not so far as lines and proportion are concerned. Light and shade and color values the trained teacher can at once tell whether correctly observed or not, as the ensemble or "hang together" of the study will be disturbed if they are out. Actual tints of color are perceived by no two eyes just alike. Practice develops the color sense which in its artistic development is mainly a matter of correct values and harmonious synthesis.

A. G. MARSHALL.

KERAMIC STUDIO

APRIL MDCCCC Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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CONTENTS FOR APRIL, 1900

	PAGE
Editorial Notes,	241
The School of Application of Sevres,	242-243
A Few Hints to the Firer,	243
Golf Cup and Saucer,	F. Browne, 243
Historical Ornament—Mediaeval,	Adelaide Alsop-Robineau, 244-246
Plate (Application of Mediaeval Ornament),	Sara B. Vilas, 246
The Application of Ornament (Fifth Paper),	A. G. Marshall, 247
Treatment of Russian Plate (Supplement),	K. E. Cherry, 248
Berry Plate in Gooseberries,	Jeanne M. Stewart, 248
Study of Geraniums,	Mary Allison Doull, 249
League Notes,	Mrs. Worth Osgood, 250
Club News,	250
In the Studios—In the Shops,	251
Pansy Plate,	F. W. Maley, 251
Tray,	Grace W. Stephens, 252
Mountain Ash Design,	Maude Briggs Knowlton, 252-253
Etymology of the Word Porcelain,	254
Salad Plate, Chicory,	Adelaide Alsop-Robineau, 254
Design for Plate,	Mira Burr Edson, 255
Violet Cup and Saucer,	Anna B. Leonard, 255
Art of Pyrography (third paper),	O. A. Van der Leeden, 256-257
Carved and Burnt-wood Table,	Mary Tromm, 257
The Collector,	Carrie Stow Wait, 258-259
Auction Sale of Old China,	259
Answers to Correspondents,	259-260
A Few More Monograms,	260



SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. I, No. 12

NEW YORK AND SYRACUSE

April 1900



THE present issue completes our first year. We not only feel that we have reason to congratulate ourselves on our success as a magazine and the large number of good friends we have made, but we feel especially gratified at finding among our readers a real and active desire to make their work conform to received principles of art and decoration. This has been our ambition—to help our faithful and conscientious workers to raise the standard of the ceramic art of this country where it may no longer deserve the opprobrium it now receives from artists and connoisseurs at large.

We have tried to give something of every style of decoration in every number of the KERAMIC STUDIO, not because we fully approve of every style, but because many have not yet arrived at the highest judgment in art, and we trust to their innate taste to select, in time, the best, having always something of the best for them to see, so that they will become familiar with it, and so the change and development will come to them in this way without any rude shock.

With the May issue we begin a new year, and as we have more than kept all our promises made in the initial number we hope in our next year to do even better. Everything depends upon the loyalty of our readers. If we can, as we hope, keep them all with us, and they bring to us still more friends as they have the past year, we shall hope with this support to be able to give them in return, as soon as possible, the long desired color study *every* month. We *will not* give a *cheap* color study, what we give is of the best, we employ the *best* lithographers and artists we can find, and we will not give anything that has not merit.

A partial account of what we have planned for the coming year will be found elsewhere.



We are very happy to announce to our readers that Mrs. Horace C. Wait is to be one of our interesting and valuable contributors in the "Collectors' Department." Mrs. Wait has visited the potteries and old haunts of Europe picking up interesting bits here and there. She has also a valuable collection of American china.

To appreciate more fully the beauties of pottery and porcelain, one should begin to "collect." The moment one owns even a single *good* piece, at that moment the interest in it and everything pertaining to it increases.

This is not intended to create a craze for collecting indiscriminately, but to show that collecting, intelligently followed, brings much pleasure to those who can once in a while add a treasure to their stores. It keeps the interest alert and one goes deeper and deeper into the study of ceramics, then there is a whole new world open to those who pursue the study with intelligence.

Aside from the matter of glazes, enamels and color, there is the historical side to be learned, whole histories of nations and people have been handed down to us in old porcelains,

and there is nothing in modern decoration that excels the coloring of the orientals.

We were glad to hear Mrs. Koehler express such optimistic views of American decorations as these: "While color in decorative porcelains seems to be a lost art since the fine old things given us from the Orient, yet I believe the Americans are reviving it and that there is no limit to what they can and will do in the future, if the study is taken seriously." Mrs. Koehler's enthusiasm and courage on these lines appeal directly to *artists*.

She does not mean that one is to go to the oriental decorations for copies, but one *must* study them and understand them to obtain the proper foundation upon which to build an individual style. Why should it not be necessary to receive a long course of training in *keramic decoration* as in every other branch of art?

Look at the years of preparation art students undergo in learning to paint the human form. Look at the students of architecture, mural decoration, etc.

Everything requires training, yet the so-called "china painter," after six lessons from some one who does not even understand the first principle of decorative art, feels herself fully equipped with knowledge of ceramics, and will defy every known law of decoration, believing absolutely in her own ideas and ability. All this is what has degraded the art heretofore. The KERAMIC STUDIO publishes a list of reference books each month for students and implores all decorators to take advantage of every opportunity for progression, and to give to the world something that is truly artistic as well as individual.



FLORIDA'S RICH KAOLIN DEPOSITS

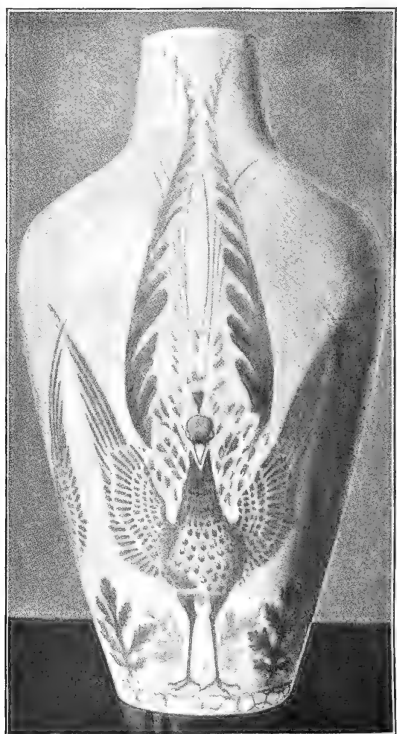
ALTHOUGH Florida has never occupied a very prominent position as a manufacturing centre, there seems to be little doubt but what the next year or so will find it advanced several grades in this direction. It is due to English capital and enterprise that the treasure is to be made the foundation of one of the most extensive manufacturing interests in the world, namely, the manufacture of the highest grade tile, pottery and glass, from the exceedingly valuable deposits of kaolin, or china clay, near Leesburg, in Lake County. The supply of kaolin used in this country is imported from England, at a cost of 50 shillings per ton, and hereafter can be obtained from Florida at the same cost, giving the consumers a more valuable material.

The beds in Florida have been a puzzle to geologists, as kaolin has been found heretofore in mountainous regions only, and is a product of the feldspar. The theory advanced in this case is the decomposition of sand. Another remarkable feature is the valuable quality of the sand associated with it, which has also been pronounced the finest for glass and other manufactures. Underneath the layers of the sand the clay extends to the depth of perhaps forty feet and is most easy of access.—*China, Glass and Pottery Review*.

THE SCHOOL OF APPLICATION OF SEVRES



THE school of application, which has been added to the Manufacture Nationale de Porcelaine de Sevres, has completed its first cycle of studies lasting five years. For the first time since its establishment, graduates have left the school, and it is interesting to note the results of this instruction of five years, organized on an excellent plan. These results are highly satisfactory, showing that the new graduates are finished keramists, not only knowing how to adapt a decoration to a determined form or medium, but capable of carrying out their own original conceptions, and knowing all the secrets of the laboratory, as well as those of modeling and firing. The four graduates who left the school found immediately, well paid positions in private factories.



VASE (OVERGLAZE)—TH. CADILHAT.

There is no doubt that a school of this kind, being a part of the Manufacture de Sevres itself, has advantages which it could not find anywhere else. In the administrators for theoretical and general instruction, and in the managers of the workrooms for practical studies, it has a personnel of teachers which could hardly be improved. The tuition is free, the candidates being admitted to the school after a concourse. The Administration of Sevres has even created twenty "bourses," or funds to help support the young artists who seem worthy of entering the school some day.

The first two years are devoted to preparatory instruction, mathematics, chemistry, design, water color, modeling, turning, besides lectures on History of Art and History of Keramics. The students have also free access to the fine library of the Manufacture, and to its magnificent Museum of Ker-

amics, the collections of which are unfortunately very little known by the public at large.

During the last three years, although historical and theoretical instruction is continued, technical instruction takes the first place. Students are no more confined to modeling vases. They must themselves prepare their pastes, glazes and colors, learn to make a piece of pottery entirely, to use the different processes of decoration, and to fire. They also study the construction of kilns and muffles, the questions of combustion and heating, so that not a part of their art is left unexplored.

At the end of every year there is a concourse where a given subject must be treated by all students. For students of the first year the 1899 concourse was some water color studies after plants and animals. For the second year students the subject was water color studies of an umbrella stand and of a bath room tiling to be carried out in pottery. The third year students had to create a shape of a vase and to decorate it, and some of the pieces made at this concourse were truly original and good.

The fourth year concourse was of course more important. Here students had to make three tea-sets, decorated by different processes, one modeled in relief, another decorated overglaze, the third one underglaze. Among interesting work done at this concourse is mentioned a tea-set by Mr. Grodecœur, of a very sober and graceful shape and excellent paste, quietly decorated underglaze with bees and small sprigs.

The fifth year concourse, the last before the students left the school, offered many interesting pieces. We reproduce here vases by three graduates, Messrs. Lagriffoul, Cadilhat and Ballanger, all of fine shape, appropriately decorated, one underglaze, the two others overglaze.

The opening of the new school of Sevres will undoubtedly give a great impetus to the development of Keramics in



VASE (UNDERGLAZE)—ED. BALLANGER.

France, and it is to be hoped that we will also have in this country in the near future schools which will form potters as well as decorators. The instruction received by the average American decorator is frightfully superficial, and the amount of money spent by pupils, wandering from studio to studio and looking at a fashionable teacher, while he or she decorates for them a piece of china at so much an hour, is entirely out

opened recently by the Newcomb College in New Orleans is a step in the right direction, but we need schools of this kind in the Eastern and Western States, where china and pottery decoration have the greatest development and where a great deal of talent and lifelong effort are wasted for lack of proper instruction.



A FEW HINTS TO THE FIRER

IT should be unnecessary to state that each piece of china must be carefully looked over in order to remove all spots or blemishes that may have adhered to the surface accidentally or through carelessness. Yet the professional firer has constantly to remove spots or stains from the bottom of pieces sent to be fired.

If a piece has been tinted with color in the powder form, be careful to blow off all superfluous color so that no speck of it may fall upon anything after it has been placed in the kiln, for if the color flies it will mar any piece upon which it settles.

It should be the aim of those who do the firing, to obtain a perfect glaze, or union between the color and the body of porcelain, otherwise the colors will scale off, or oxydize in time. Gold will turn dark if underfired, and the colors will collect dirt and dust, not having the glaze to protect them.

There is no beauty in porcelain that is underfired, and on the other hand, colors will lose strength if overfired, yet this is a rare fault with amateurs.

Professionals fire harder than amateurs, but they make allowances for that in using colors in greater strength.

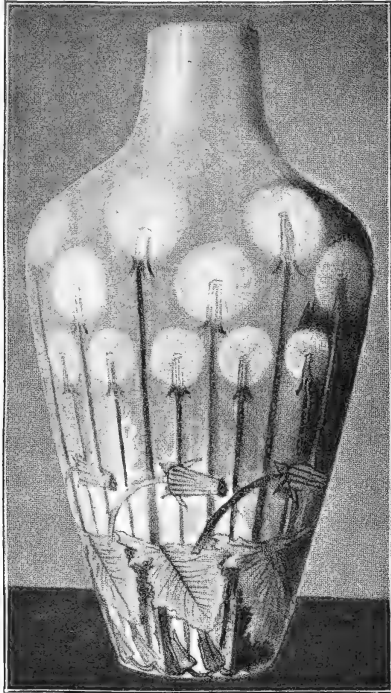
The writer prefers stacking plates one upon another, yet many firers prefer standing them on edge.

If there should be many wet things in the kiln it is better to heat it gradually, giving the moisture time to evaporate, otherwise little drops may settle upon the china and roll down, carrying the color with it.

Raised paste and enamel should look dull and dry before putting in the kiln. We have found it best not to dry them artificially.

Carmines will stand the same degree of heat that is required for gold and enamels (we use for general use the hard enamels.) Blues require a hard fire to glaze them, especially in tints. Iron Reds require a lighter fire, as it is easy to sap out the life of these colors in too strong firing.

If the firing pot is of iron, it is better to whitewash it on the inside.



VASE (OVERGLAZE)—E. LAGRIFOUL.

of proportion with the results obtained. The same sum and probably much less would be more usefully spent in a school where the student would learn all the details of the potter's art, instead of being the pale imitator of a successful overglaze decorator.

The class in pottery making and underglaze decoration



GOLF CUP AND SAUCER—F. BROWNE





No. 7

HISTORICAL ORNAMENT—MEDIAEVAL



URING the Middle Ages, the decorative style was a mixture of the Celtic and Byzantine styles, with occasional borrowings from the Persian. Later, the Gothic influence was felt. The ornamentation, from being a mere interlacing effect, became elaborated, with grotesque animals introduced (No. 7). Then appeared the floral terminals with foliations (Nos. 1 and 5). The acanthus leaf disappeared to be replaced with quaint conventionalizations of flowers and leaves. The ornaments were composed of continuous stems throwing off leaves on the outer side and terminating in a flower.

The early English ornament was the most perfect, both in principle and execution. It was in perfect harmony with the structural forms and grew naturally from them. This style remained perfect only so long as it continued to be strictly conventional. As the style became more directly in imitation of nature, its peculiar beauty disappeared and ceased to be ornamentation. The color and form became too minute and elaborate. Finally all unity of design was abandoned, natural and conventional flowers were drawn on the same stem, flowers and insects casting shadows on the pages. The style could go no further and died out. This period lasted from the Xth to the XVth Century, and in it we find the same conditions as in the arts of all other nations: the earlier and middle periods of development are more perfect than the later, the tendency is always to over-develop, which brings the natural reaction to simplicity.

The all-over ground patterns (Nos. 2, 3, 4, and 6) of continuous interlacing ornaments are particularly interesting, having an oriental feeling. Variations of what is called the pine apple motif (No. 6) was most frequently used. Heavily jewelled designs were frequent, the coloring was rich, but heavy, much gold in grounds, shading and outlines. The style, as a rule, is not easily adapted to ceramics, as it is too massive.

PUNCH BOWL BORDER.

Application

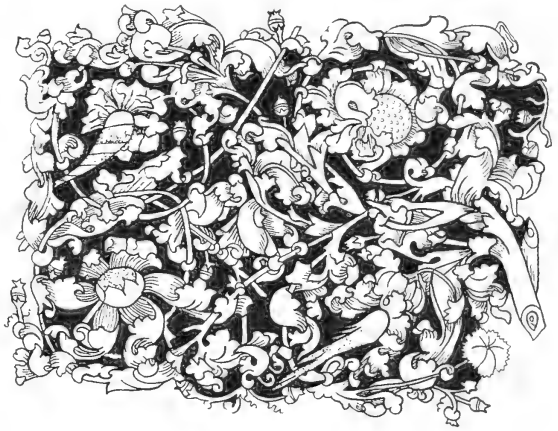
to Modern

Design

We would hardly suggest following the original coloring for this. Rather use your own taste. If you wish something simple, treat the design in dull blues and greens with, perhaps, a touch of orange. For something rich and massive, use rich reds, blues and greens, some orange on a gold ground, outlined in black. The flower ornaments could be used, dotted at regular intervals over the rest of the bowl. This border is made from No. 1.

CUP AND SAUCER.

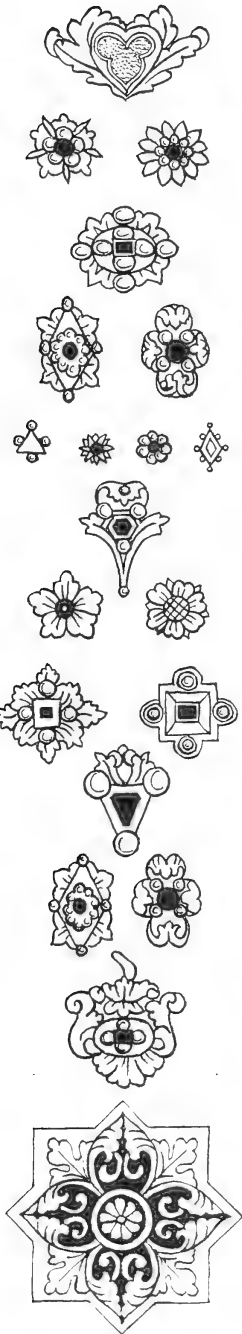
This can be treated very simply, any color, outlined either in a darker self tone, or with black or gold: or two or three harmonizing colors could be used; for instance, dull violet, green with a touch of reddish orange. The all-over pattern No. 2 supplied the motif for this design.

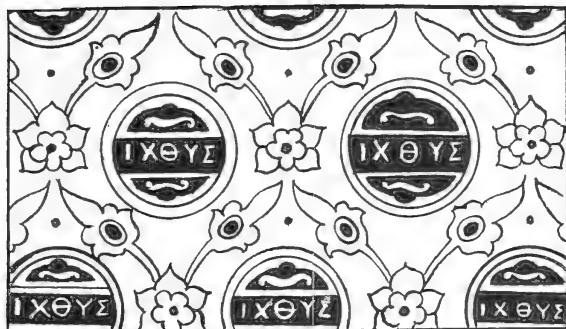


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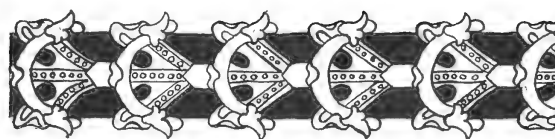


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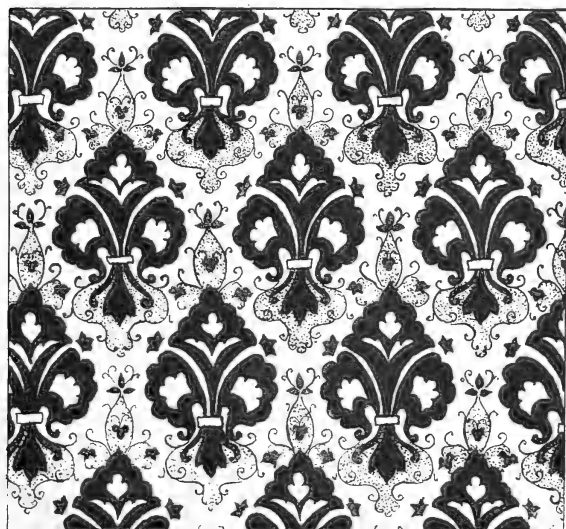
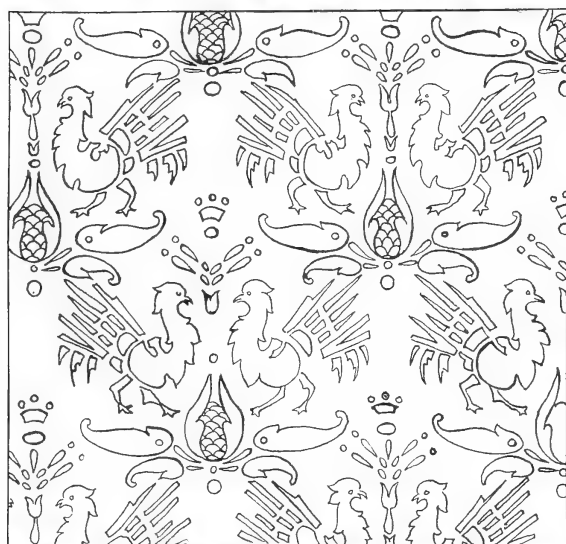




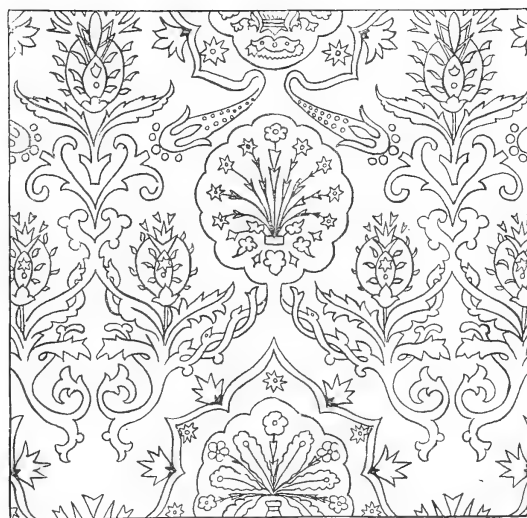
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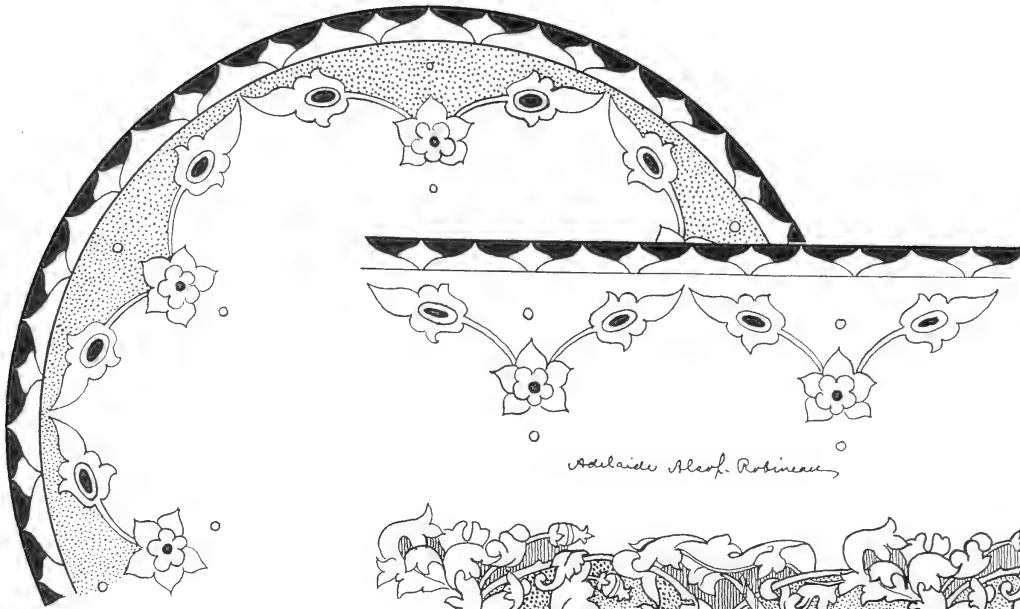
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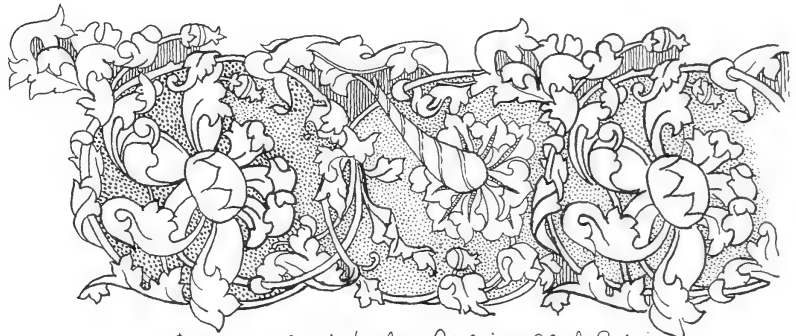
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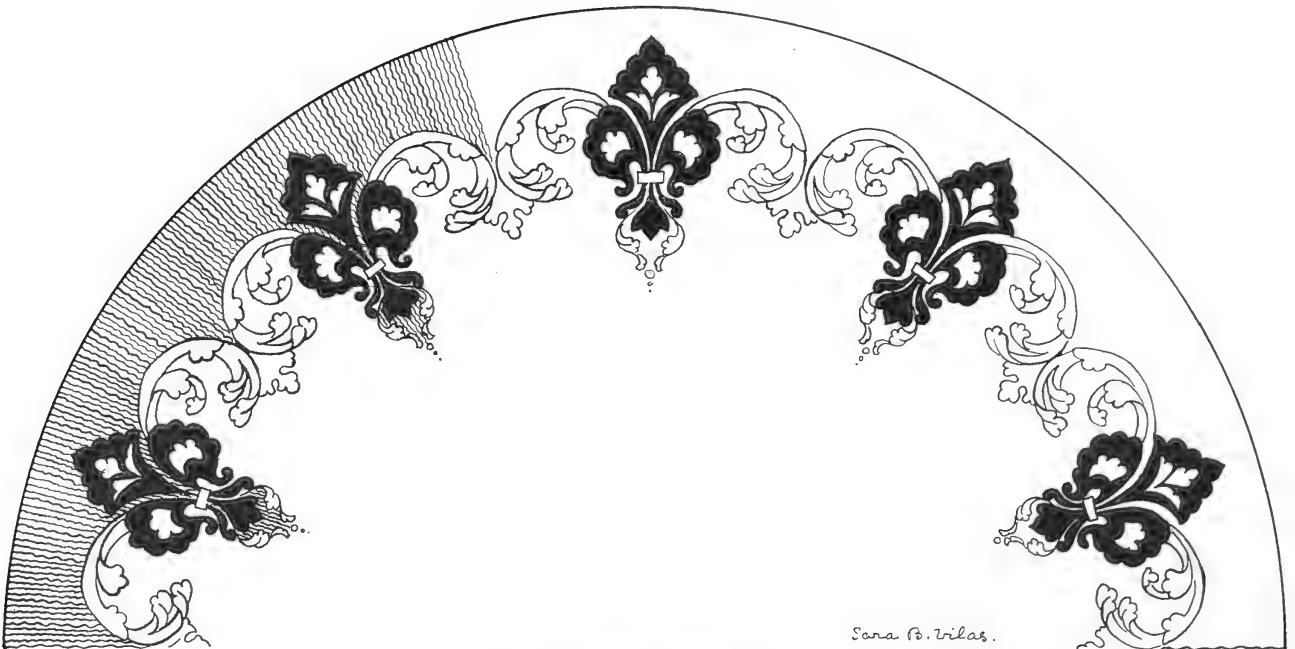
No. 6



Adelaide Alcroft Robinson



Border for punch bowl - Adelaide Alcroft Robinson



Sara B. Vilas.

THE APPLICATION OF ORNAMENT

A. G. Marshall

SIXTH PAPER.



APPLIED ornament may be classified as all-over patterns, borders, center pieces or detached ornaments, and special designs. Of these four classes, all-over patterns are the most extensively used, forming, probably, forty-nine fiftieths of all wall, floor and textile decoration, and though much more restricted in their application to ceramics, constituting a very important branch of decorative material, which within its proper limits is the easiest of use for the mineral painter. All-over patterns may be divided into stripes (plain, enriched, straight, waved, zigzag, &c.), diapers

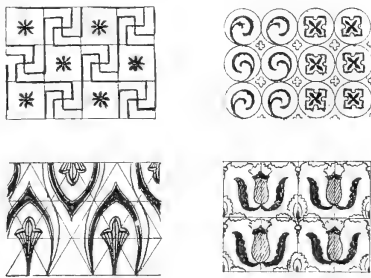


Fig. 1

(including plaids, checks, basket, fretwork and "scale" or "tile" patterns, as well as ordinary "repeats") and powderings. The term diaper is restricted to patterns formed of connected figures of any kind, placed at regular intervals over a surface. Stripes and powderings are sometimes combined, as in old-fashioned wall hangings and striped-and-flowered dress fabrics. The underlying idea with all varieties of all-over patterns is exceedingly simple: the agreeable diversifying of a surface by the repetition of a well-chosen unit or an alternation of two (rarely more) such units, at equal distances. The basis of all such patterns, excepting stripes, is a groundwork of simple forms, as squares, oblongs, lozenges, triangles, circles or ellipses, arranged either in horizontal rows, making what is technically called a "plain" or "square match" (Fig. 1), or in diagonal rows, forming a "drop match" (Fig. 2).

The orientals made much use of diapering on porcelain and metals, often in a very quaint and pleasing manner. The possibilities of these simple decorative ideas for ceramic pur-

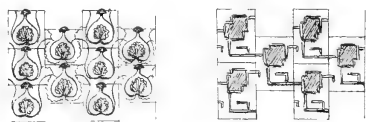


Fig. 2

poses seem to have been largely overlooked by European and American artists. Much of real beauty can be done with diapers, powderings and simple bands or edgings, by decorators possessed of little skill in drawing or broad handling. The East is also peculiarly happy in another form of all-over decoration which is between the diaper and the special design, the surface being closely covered by enrichment in which there is no exact repetition, the units exhibiting continual variety,

usually conventional flowers and leaves, connected by curving or interlacing stems. This form of decoration carries richness to excess, and must be very skilfully managed. The details, as in the best Japanese work in this style, should be not too large or too separate, but lose themselves at a short distance in a bloom of vibrating color. The interest of a diaper, and more especially of a powdering, when it is the principal decoration, is often enhanced by varying the repeated units, keeping them, however of the same general form and size. The Chinese and Japanese have another quaint and effective way of using all-over patterns in oddly shaped patches, set together much after the fashion of "crazy patchwork," sometimes joined in more regular style, separated usually with gold lines and the details often being touched or accented with gold. Japanese, Chinese, Hindoo, Persian, Arabian, Turkish and Moorish designs in lacquer, porcelain and metal abound in examples of this lavish surface adornment, growing less fantastic and more inclined to formal symmetry as we proceed westward from China.

It is not at all advisable to attempt following their ideas literally. Our fancy does not flow through the same channels as theirs, and any direct imitations of these surcharged and barbaric styles would miss the spirit of the originals and produce but a dull and over-elaborated result. We can, however, take similar motives for original application and borrow hints where they can be assimilated with our own feeling.

Chief among the things *not* to be done with all-over patterns, is forcing them around angles and abrupt curves. They should also be kept off from narrow necks, handles, spouts, feet, and all places where there is not sufficient surface to display more of the repeated units than can be readily counted. In such situations they look poor and cheap. They always require room to spread out to some extent in all directions. If the place they adorn is of regular, symmetrical shape, care should be taken that the units are disposed symmetrically, and not haphazard, leaving more space at one side than the other. It must be borne in mind that all-over patterns are of the nature of enriched backgrounds, and are lacking in the elements of strong contrasts that count so much for effect in decoration. Hence it is not often that they will be found desirable for the sole ornament of an object. At least a strong border or a contrasting plain space will be generally required in combination. On the other hand, a diaper or powdering must not be employed with other more important features when they will be crowded or rendered less effective by the association. A good general rule is to consider such patterns as a richer kind of shading or tinting, and to employ them instead of flat tints where a richer effect is desirable. Acting on this idea, it will be found that in ceramic decoration they generally go best with the simplest schemes, the exceptions being their use as backgrounds or fillings to panels or medallion-like framed spaces in rich scroll designs, shields, &c., and on draperies, or replacing tints in conventional figures, foliage, &c. When used, they must be executed very neatly. The chief danger to be guarded against in introducing them into bold designs is the tendency to a finicky effect. But judiciously used they both enrich and soften away the harshness and crudity of bold and heavy schemes, and also give weight and color to thin and wiry designs.

[TO BE CONTINUED.]



Flux—A liquid used with colors either to weaken them or enable them to have an easier fire.

TREATMENT OF RUSSIAN PLATE

(SUPPLEMENT) *K. E. Cherry*

DIVIDE the plate into ten parts; make a tracing of the two designs and transfer them on to the plate, then use Brunswick black thinned with lavender oil (so when using it thin it will make a soft gray line) and go over the design carefully, then fire so not to lose design. Then dust the edge with matt Turkish blue. Next do the paste and use gold for background. The gold design is outlined in black in order to throw out the design.

LUSTRE

IRIDESCENT ROSE

Iridescent Rose padded makes a pink and blue changeable color, painted on in two coats, it is a deep green blue with a rose lustre. Be careful to avoid dust or dampness with this color as it spots easily. It looks well with orange, or green over it.

BLACK

Black has always a gold sheen, and is useful anywhere that black is needed in a design, it is also effective in combination with raised gold and jewels.



BERRY PLATE IN GOOSEBERRIES—JEANNE M. STEWART

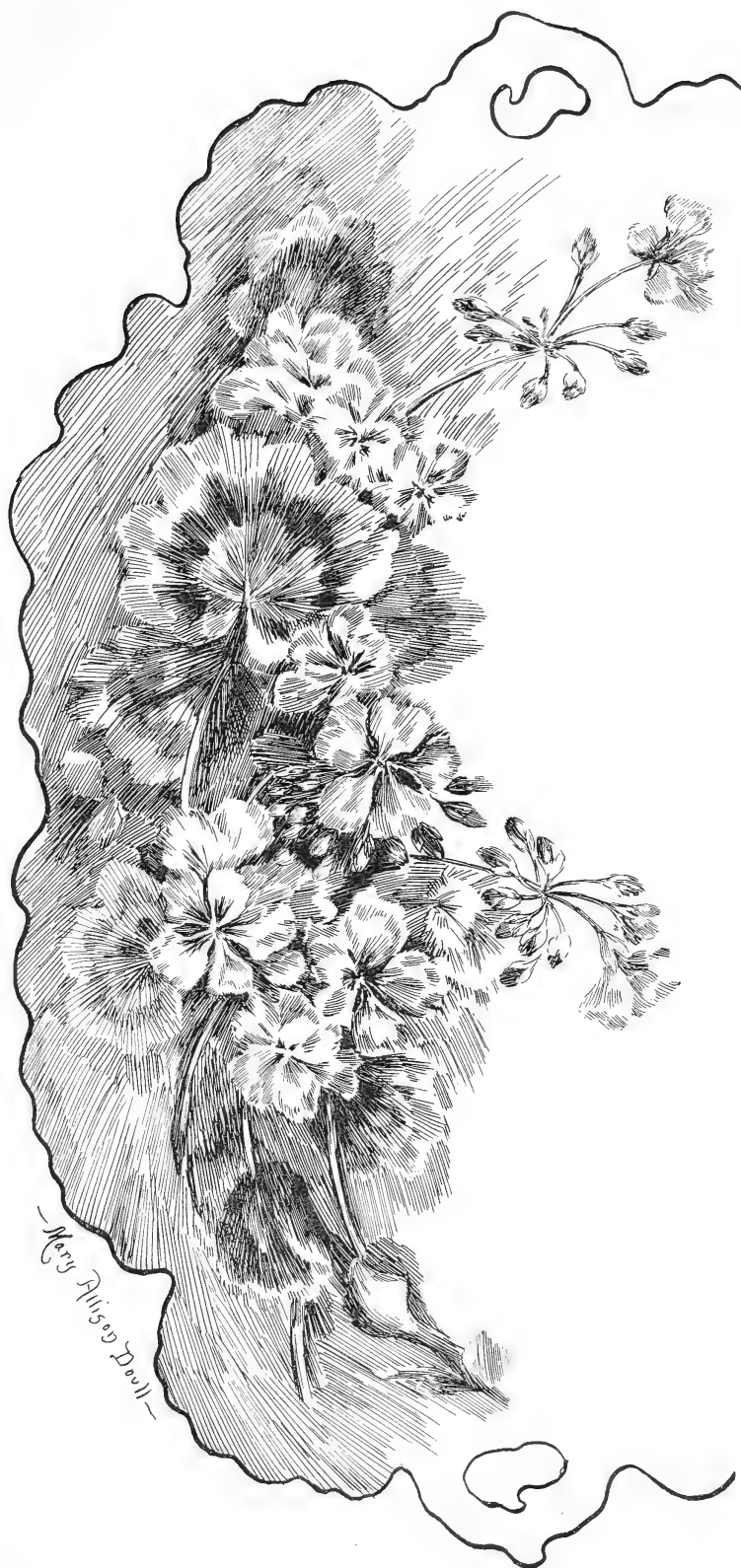
PALETTE for berries—Yellow, Blue and Olive Greens, Yellow Brown and Pompadour. Palette for leaves—Blue Green, Grey for flowers, Yellow Brown, Chestnut Brown, Pompadour, Olive, Brown and Shading Greens. Apply thin washes of color on berries, aiming for clearness and transparency, taking out high lights with fine pointed shader. Leaves should be painted in green with exception of one most prominent, to which the yellow and red brown tones may be added to represent the withered and dried edges.

The first painting should be simple washes representing light and shade, leaving detail for second fire.

Add shadow leaves and berries around prominent portion of design in the warm grey tones, while the upper trailing sprays should be kept in cooler grey greens. The woody stems may be painted in yellow green with chestnut brown for shadows and thorns.

Shade background from delicate blue greens to brown green with chestnut brown and pompadour in darkest tones.

STUDY FOR GERANIUMS—MARY ALLISON DOULL



LEAGUE

NOTES

The readers of League Notes, especially those who have shared in the work of preparing and sending the National League's exhibit to Paris will, perhaps, be interested in knowing that the business connected with the various shipments on this side of the Atlantic has been completed. The third and fourth shipments were made two weeks later than the shipments of china, and consisted of the cases, plate glass, hangings for walls and velours for displaying the exhibit. Mr. Charles Volkmar kindly undertook the supervision of our cases. They were built in New York and are in every way satisfactory. They are of good material, finished in ebony with serviceable locks and hinges, and are constructed on measurements to display the entire collection to good advantage. A perfect plan of arrangement accompanies these cases, which places each exhibit and insures to each exhibitor the exact amount of space applied for.

Much care has been taken to bring out a good display as a whole, by not allowing conflicting exhibits to be placed together. The faience and pottery is separated from the decorated china, and when the electric lights are properly placed, we feel sure of a most satisfactory effect.

Clement Chaussegros, M. D., has accepted the office of Honorary Advisor to the League in Paris during the Exposition. Dr. Chaussegros is a member of the League and will be able to advance our interests abroad. Verified lists of articles sent in each consignment have been filed with Mrs. Wagner, League Chairman of Exhibition. Duplicate lists are held here. Insurance has been placed on all property entrusted to our care; in short, every precautionary measure that the thought of the officers could suggest has been taken. In spite of all this there will undoubtedly occur losses which will cause regret. In collecting this exhibit we have faithfully endeavored to place before our members the risks that they necessarily take. You have our pledge to care for your property in the manner agreed upon by the authorities; and the privilege of knowing exactly what precautions have been, and are being taken. The serious minded men and women of our League are aroused to active co-operation and are earnestly striving to give to the ceramic profession of this country, a national organization which will be both lasting and efficient. But picture to yourself the stride we could make if our four hundred members were animated with this same desire and were united in maintaining the ceramic interests of the whole country. We need more workers imbued with a broad patriotic desire, first to conserve the rights of the clubs, and finally to make America independent in ceramic art, combined with a lofty faith in their own resources for success, no matter how discouraging the outlook. We have just received proof of what faith in our own resources can produce. After honoring the insurance, freight and many other heavy expenses incurred, the financial committee faced with dismay a much depleted bank account. With confidence born of previous success Miss Helen Montfort threw her energy into a project for adding to our funds for Paris Exposition expenses. Under the auspices of the New York Society of Ceramic Art a benefit was given at the Waldorf-Astoria which resulted in placing a snug sum to our credit in Paris. You can well imagine the relief from anxiety that this act has afforded.

Due notice of the installation of our exhibit will be found in these columns. Breakage and damage incurred in shipping will be reported to the owners of the pieces by Mrs. Wagner. If you have any printed history or description of work which you wish distributed to visitors during the Exposition, you

may forward it prepaid, directly to Mrs. M. L. Wagner, care of American Express Co., 6 Rue Halevy, Paris, France.

With the closing of exhibition work comes the necessity of urging forward the League work at home, which has unfortunately dropped a little behind. We regret that the circular of instruction, for the preparing and sending in of designs for Government table service competition cannot appear in this issue. If any League reader wishing to compete has not already received this circular, it will be sent immediately upon application.

MRS. WORTH OSGOOD,

President.

CLUB

NEWS

The New York Society of Ceramic Arts gave a progressive euchre party at the Waldorf-Astoria for the benefit of the Paris fund for the National League of Mineral Painters. While the exhibitors have paid for the space, etc., yet there were many outside expenses to be met, such as insurance, cases, wall covering, etc. As usual the New York Society has come to the aid in a most liberal way. There were four hundred and sixty players. The prizes, thirty in number, were the work of members of the Society and were donated by them. The whole entertainment was organized and managed by Miss Montfort, whose executive ability is acknowledged as supreme.

The Poughkeepsie Ceramic Art Club gave a very delightful entertainment Feb. 27th at its own club rooms. Illness prevented our representative from attending, but we are told that the exhibition was very artistic and that the work was extremely interesting. Miss Horlocker has been the instructor of the club since its organization.

The Jersey City Ceramic Art Club held its last meeting at the residence of Mrs. Baker, one of its members. One dozen tankards with fruit decorations were brought in for criticism, but owing to the absence of the judge, they will be criticised next month.

The annual meeting of the Brooklyn Society of Mineral Painters was held March 7th at the residence of Mrs. W. W. Marston, and was well attended. The following officers were elected: Mrs. E. P. Camp, President; Miss Ida A. Johnson, Vice President; Miss M. L. Clarke, Recording Secretary; Mrs. E. B. Proctor, Corresponding Secretary; Miss Alice P. Anderson, Treasurer. The subject of the day was Current Ceramic Literature, and after a very excellent paper by Mrs. Theo. Field and a delightful social chat, the meeting was adjourned.

The New York Society of Ceramic Arts held its monthly meeting at the Waldorf-Astoria, Monday, March 12th. The guest of honor was Mrs. Florence D. Koehler, whose work is stirring up such an interest among decorators. Mrs. Koehler spoke of the serious study that should be given to ceramics, and that decorators could do so much for themselves if the right books and motifs were used.

The Mineral Art League of Boston held its annual exhibition at the Hotel Thorndike the week of March 5th. It varied its usual course by having each one's work by itself, which seemed very satisfactory to the visitors, who were indeed many. The whole effect was rich and artistic, the walls being draped with a creamy crepe and the tables covered with a soft gray green velour. The lighting was especially fine. The work showed a marked improvement, and more originality of design, there being more pieces done with conventional decorations, also a good deal of lustre work. The whole tone of the exhibit was of general excellence, but possibly



RUSSIAN PLATE—K. E. CHERRY

KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO

APRIL 1900

the following members may be mentioned as being most favorably commented on: Miss McKay, Mrs. Beebe, Mrs. Bakeman, Mrs. Davis, Mrs. Swift, Mr. Callowhill, Miss Page, Miss Fairbanks and Mrs. Safford.

IN THE STUDIOS

Miss Leta Horlocker will close her studio the first of July, when she sails for Europe with a party of artists to visit the art centers there.

The artists of New York are enjoying the work of Mrs. Koehler, who is at present teaching in Mrs. Leonard's studio, 28 East Twenty-third street. Mrs. Koehler is the first one to start pupils upon the basis of design and color. She really prefers several weeks of study before beginning the actual work. Decorators will *never* be recognized by the art world until this method is more fully understood and carried out.

We have heard of several teachers who will change their method of teaching next year, and give instructions by the month instead of by the lesson.

Mrs. Anna B. Leonard invited the artists of New York to a private view in her studio of the conventionally decorated porcelains of Mrs. Florence Koehler and her pupils—a few members of the Atlan Club of Chicago. Mrs. Koehler teaches and criticises from the very highest standard of decorative

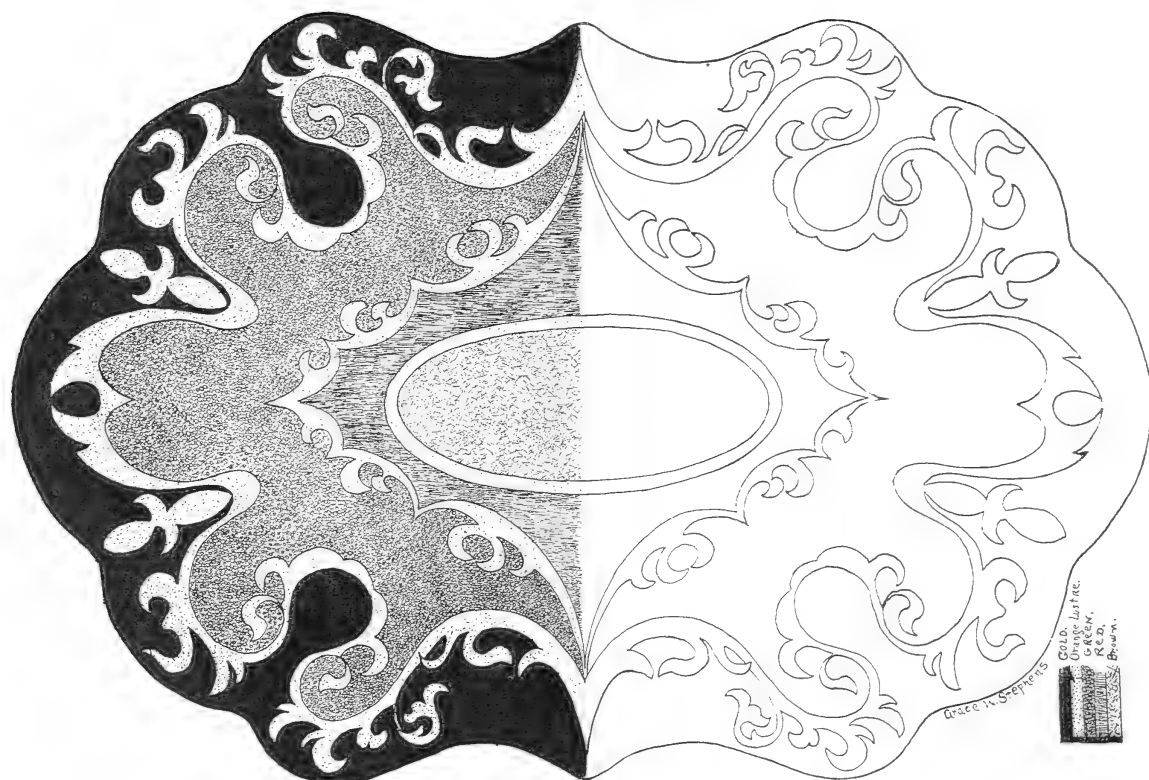
art, and those who follow her faithfully, generally have to give up the very things that have been generally admired by devoted friends. But in many cases it would be wise to say, "Heaven save us from our friends." While Mrs. Koehler undoubtedly has drawn her inspiration from the orientals, yet her work of to-day is much more free and individual than it was ten years ago, and this shows also in her pupils' work. This same work will be exhibited at the Teachers' College, also in connection with Columbia University, as a department of ceramics has just been started, and there is much interest shown in this advanced work by Mrs. Koehler. The KERAMIC STUDIO cannot say too much in praise of this artist, who so bravely stands by her convictions and is doing what no other decorator has done—teaching how to *study* ceramics. She will have classes in New York at Mrs. Leonard's studio, two weeks longer. She is planning to take the class to the Metropolitan Museum for sketching of some of the old porcelains and for general talks upon the colors, glazes and adaptability of design.

IN THE SHOPS

Miss Wynne's china shop, which has been for years the mecca for china painters in New York, is at last about to be removed to 11 E. 20th street. We wish her all possible luck in her new quarters.



PANSY PLATE—F. W. MALEY



TRAY—GRACE W. STEPHENS

TREATMENT OF TRAY

Grace W. Stephens

DRAW the design accurately with India ink. Tint the center with Brown No. 3. Make the red by mixing one part Capucine Red with two parts of Deep Red Brown, the green, one part Emerald Stone Green to two parts Dark Green No. 7, and lastly put on the Orange Lustre, great care being taken to bring it up close to the edges, laying it on as smoothly as possible.

Use as large a square shader as can be conveniently handled. Put a thin wash of gold on the edge, and fire hard.

For the second fire deepen all the colors, using a little Brown No. 4 with the first named brown, Deep Green No. 7 over the green and Deep Red Brown on the red. Go over the lustre with another thin wash and outline the entire design with Outlining Black. Put another wash of gold on the edge and if the tray is again fired hard, it will come out with a uniform high glaze.

Should this not be the case, strengthen all your colors with a thin wash of the last named tints mixing plenty of fat oil with your tinting oil which will help to give a glaze, and fire again.



MOUNTAIN ASH DESIGN

Maude Briggs Knowlton

IN painting the berries of the mountain ash, use yellow red, blood red and ruby, with ruby and a touch of black in very darkest shadow parts of darkest cluster. The principal

bunch of berries should be kept almost wholly in yellow red, used thin and thick, with blood red used on the shadow side very sparingly. The medium dark bunches of berries should be painted with yellow red used thicker, and shaded with blood red, while the darkest bunches should be done in ruby, and shadowy one in gold grey. Be careful in painting them the first time, not to model each individual berry too much, but more in masses. The leaves should be kept in cool greyish and bluish greens, except the spray most prominent, in which can be introduced the warmer shades of green, made with moss green and shaded with brown green. Shadow leaves should be kept a cool greyish color.

The stems directly attached to the berries and supporting each cluster, are made with moss green shaded with brown green, while the main stems are made with Copenhagen blue used thin, and shaded with same and a touch of finishing brown.

After firing, the berries should be modeled somewhat in same colors as used at first, and the leaves and stems strengthened, and after firing a second time, if the clusters of berries look cut up, wash over the shadow side yellow red and blood red, while those that were painted with the ruby may have a wash of ruby, blood red and Copenhagen.

Do not forget the small black dot on each little berry which is conspicuous, as this is characteristic of the fruit.

The background, if the design is used on a vase, is very pleasing when made of Russian green at top and running down to a very dark color made of Copenhagen blue, and used quite thick at the lowest part, even adding a touch of a shading green at the very base.



MOUNTAIN ASH DESIGN—MAUDE BRIGGS KNOWLTON

ETYMOLOGY OF THE WORD PORCELAIN

John Getz

IT is a singular fact that China, although the creator of so marvelous a product, so pleasant to the eye, so worthy as an adjunct to our most luxurious surroundings, should not likewise have given it its name. It remained for western countries to call it porcelain.

The word "porcelain" is often found in medieval French inventories, applied to many different objects, and evidently was used to specify all kinds of carved vases or utensils made of shells or mother-of-pearls.

The word has undergone sundry unimportant transformations at the hands of writers of past ages, who gave the name to Oriental porcelain, probably because it resembled shell. At least, this seems to be the accepted hypothesis. The word porcelain is possibly of Italian origin, and derived from the similarity of the glazed white surface to that of the cowrie shell (*porcellana*.)

Jacquemart and Fignier believed the word porcelain to be derived from the Portuguese *porcelana*, or *porcolla*, vessel.

In China porcelain is termed Yao, a word signifying an object baked in a kiln, whether glazed porcelain or glazed pottery. This word came into use from the Thang dynasty (A. D. 618), when the paste became translucent and white, through the use of kaolin. The word Thao was used before

that epoch, and probably refers to a primitive kind of pottery or stone ware. The Chinese also called a kind of porcelain "Tse," whence some writers erroneously interpret the word Tse-khi as porcelain, ignorant of the fact that this word designated a porcelain made from a stone called Tse-chi, found in the district Tse-tcheou.

In A. D. 1171 we first find a clear mention of porcelain outside of China. In that year Saladin sent to Mueddin a present of forty pieces of Chinese porcelain.

The port of Canton was visited by the Arabs about the ninth century, and they probably were the first to bring porcelains from China. At that epoch porcelain is said to have been more or less gray, that is, not made wholly from kaolin. A century later pieces appeared in Europe that were nearly white.

Marco Polo, in 1280, visited one of the sites of porcelain manufacture, and states that it was exported to all parts of the world. It was probably he through whom the attention of his countrymen was called to the product of the far East.

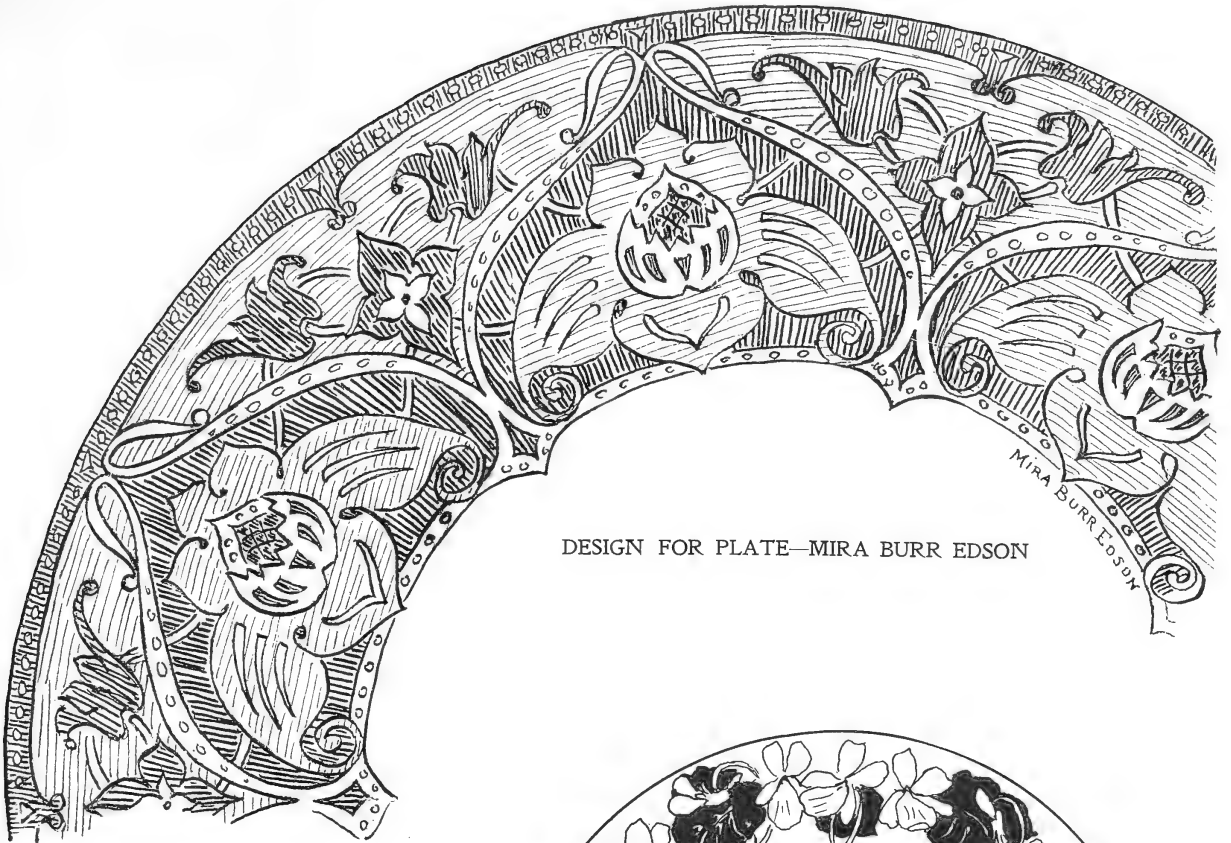
Other travelers, of the fourteenth and fifteenth centuries, likewise noted it. It probably reached Europe through Egypt. At any rate, a present of porcelain vases was sent by the Sultan of Egypt, in 1487, to Lorenzo de Medici. The Portuguese, however, doubtless made the first direct importation of Chinese wares in Europe, after which the various India Companies of Holland, England, France and Sweden soon followed.



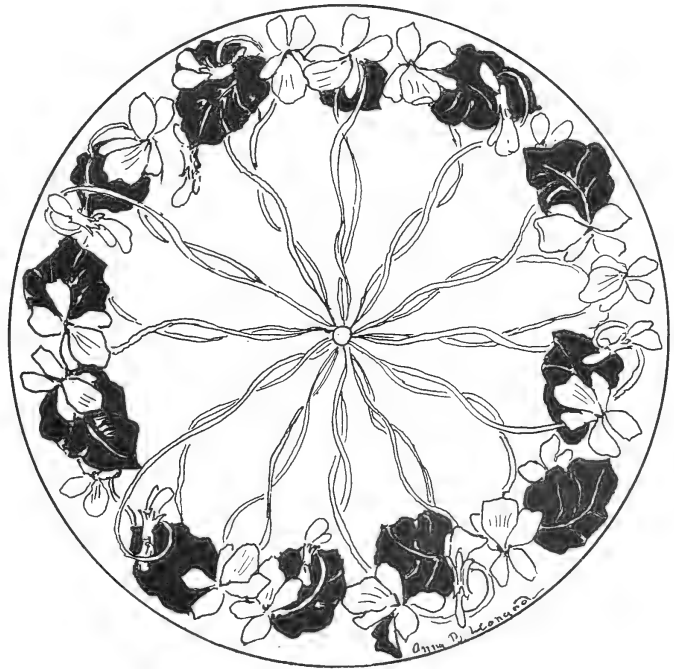
SALAD PLATE, CHICORY—ADELAIDE ALSOP ROBINEAU

THE decorative head can be used in every alternate ornament in this border, or in only one medallion as suggested, or if the head seems too difficult it can be omitted and the flower design alone be used.

We would suggest a simple treatment of blue and white with darker blue outlines or a dull green with the chicory flower in blue, the face and hands a pale brown, the whole outlined in dark blue.



DESIGN FOR PLATE—MIRA BURR EDSON



VIOLET CUP AND SAUCER—ANNA B. LEONARD

THE violets are painted in the natural colors. Light and dark violet of gold (La Croix) with a little deep blue green and dark blue to tone. The leaves and stems may be painted in dull greens, Brown Green, Moss Green and Emerald

Stone green, or they may be painted in gold with the outlines and veins in dark green. Or the whole design may be in flat natural colors outlined in gold, with either a plain white background or a dull gold background.

ART OF PYROGRAPHY OR BURNT WOOD ETCHING

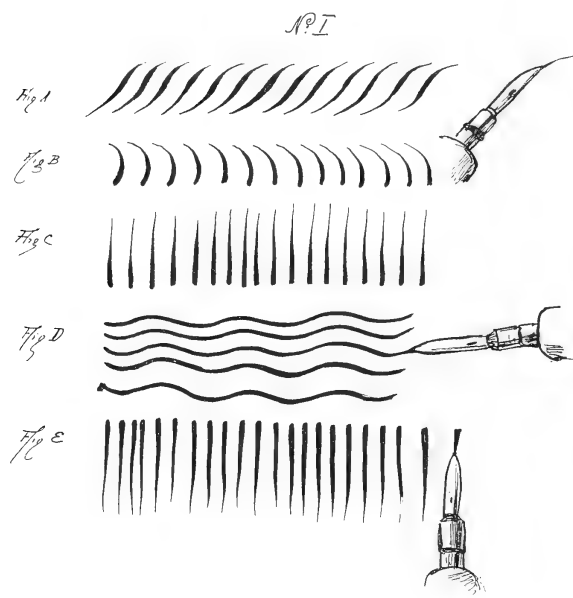
O. A. Van der Leeden

THIRD PAPER



IT is absolutely necessary for the pupil to thoroughly understand the lines, so he will have no difficulty in making them in any direction, without moving the wood. The point should always be kept as hot as possible, the best results being then obtained.

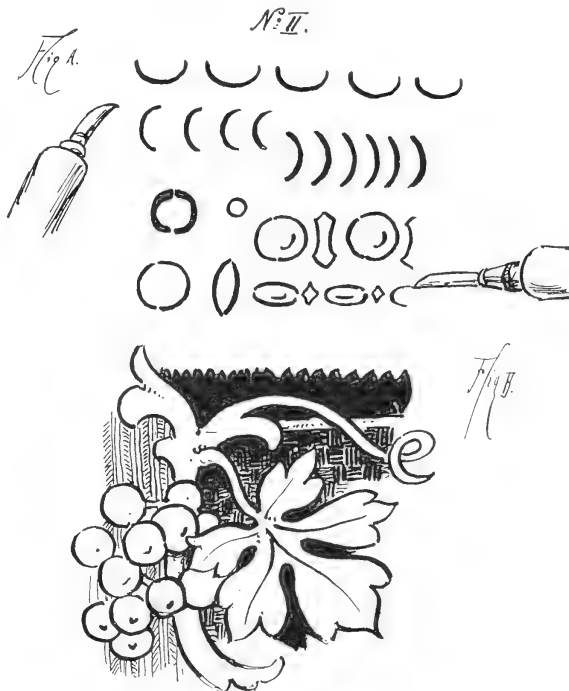
In illustration No. 1, Fig. A, a few lines are shown which the beginner should practice carefully. The curved lines shown are produced by holding the point in a slightly slanting position, turning the handle in the fingers, starting quickly and lightly, with a swinging motion, and ending lightly, putting the pressure in the middle of the line. These lines, which should be made an inch long are similar to the curved lines described in the February issue of the *KERAMIC STUDIO*, and which are shown in Fig. D of this issue.



Another line is obtained by holding the point in a medium straight position, putting the pressure upon the wood at the beginning of the stroke, and ending lightly, as shown in Fig. E. Practice these until you can do them perfectly, then practice the opposite stroke, by holding the point in the same position, starting lightly and putting the pressure at the end of the stroke (Fig. C). Any extra care taken by the pupil at the beginning of his "pyro career" will more than repay him later.

Next practice making half-circles, holding the point straight, and then turning the handle loosely in the fingers. Practice these half-circles to the left, and right, as shown in illustration No. 2. Having become familiar with these half-curves, next practice circles. Turn the handle continuously in the fingers, and keep the line of the same thickness throughout. In making these curves, be careful that the hot air opening, on the upper surface of the point, is not downward, thus scorching the wood, as shown in illustration No. 3. When practicing these curves, always move the hand in the

direction of the curve, never holding the point so that it comes under the hand, as in so doing the heat is thrown into the hand. In making a circle, burn as much as possible of it,

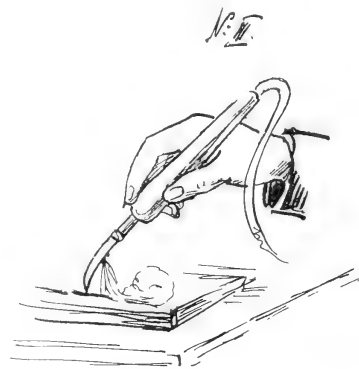


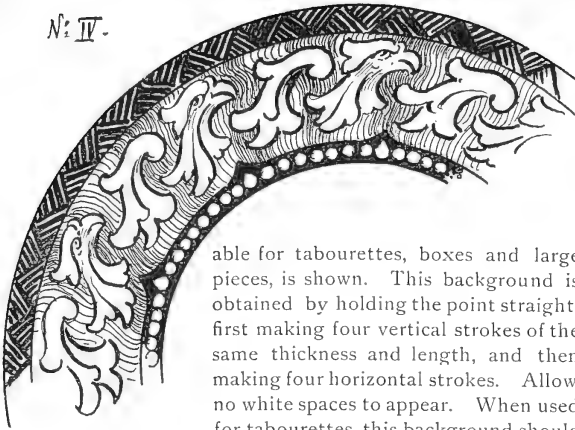
before taking the point off the surface of the wood. When you can make these circles with ease and regularity, outline some simple scroll or leaf, as shown in illustration No. 2, making the outlines clear and sharp and of medium thickness. Having the figure outlined, put in one of the backgrounds.

In illustration No. 4, a simple design for a border is given. The design should be first outlined carefully. Then a light brown background, slightly curving instead of straight, should be put in.

Around the outer edge put a narrow darker background. To make this background, hold the point in a medium slanting position, making four to five short strokes in one directions, and four in the opposite direction, following the outer edge of the border. To finish the inner edge of border, make a dark background, obtained by holding the point flat. When carefully burnt, and the light and dark tones preserved, this border is very effective.

By combining different backgrounds, beautiful effects may be produced. The rich contrasting effects between the very light, fine backgrounds and the coarser, heavy ones well repays the student for the care expended. In the accompanying illustration No. 7, a very effective background suita-

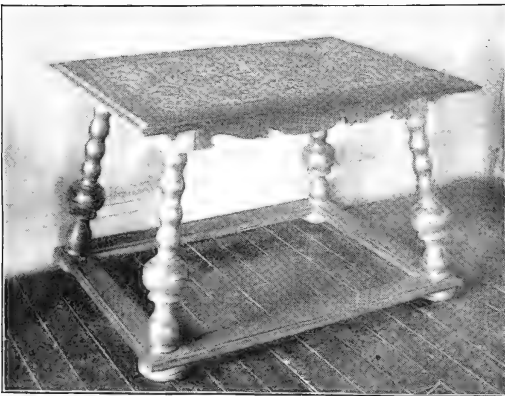
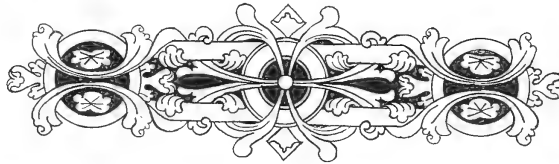
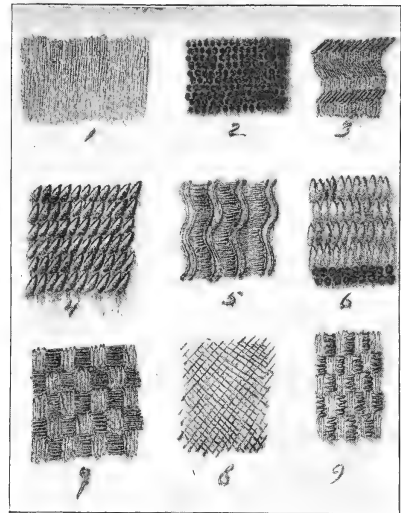


N^o. IV.

able for tabourettes, boxes and large pieces, is shown. This background is obtained by holding the point straight, first making four vertical strokes of the same thickness and length, and then making four horizontal strokes. Allow no white spaces to appear. When used for tabourettes, this background should be burned in quite deeply.

Another background, suitable for large pieces, and similar to the one just described, is obtained by holding the point in the same position, making the four downward straight strokes of same thickness and length, and then making three curved strokes of the same length as the four strokes, but burning the curved strokes much deeper. This is an especially effective background.

[TO BE CONTINUED.]



CARVED AND BURNT WOOD TABLE—MRS. MARY TROMM

THIS is an oblong table, such as used by the peasants of the XVth century. The legs are very heavy and solid, connected at the bottom by a wide rest for the feet. The design at the top is first heavily outlined with the pyrographic needle, then the background is carved out so that the design

shows in bold relief, the ground burnt evenly and the edges smoothed. Finally the entire design is carefully shaded and burnt deeply, so as to give a strong and effective tone. After having been burnt, the legs and edges of the table top should be stained and well waxed.

THE COLLECTOR

We are hoping to make the Collector's Department of practical value to collectors, and we ask all who are collecting old and rare china to send us any notes of interest. As soon as we find enough subscribers taking a real interest in the matter, we will establish an exchange column, so that any one having duplicates will be able to make exchanges.

THE ART OF COLLECTING

Mrs. Carrie Stow Wait

THE "gentle disease" of collecting comes upon one "ere he is aware." The seeking habit turns the eye wistfully towards the window of every antique store and even robs a pawnbroker's establishment of its unsavory qualities. The desire to have and to hold rare bits of porcelain, old pewter, quaint copper or brass objects, usually commences when the fancy is caught by some little thing of personal interest. If the attraction comes to a person of intelligence he leaves no stone unturned until he possesses the treasure and afterwards informs himself as to its relation to other things. This is the usual development of the "collector's fever," but admiration and fancy are soon held in check by knowledge and the pleasure of acquisition declines if it does not stand Keat's Test "as a joy forever." It may be kept by the law of selection and exclusion if it is an oddity or rare.

I remember well when the subtle charm of collecting stole upon me, brought about by a little piece of blue Staffordshire, which was in some way connected with the associations of childhood. Turning it over I found the words—Adams, Warranted Staffordshire. I little thought then that that small saucer would later take me across the water and land me in the "black country," where for ten miles the chimneys mark the spots where much of our rarest and daintiest household ware was and is still created, the home of Josiah Wedgwood, who made the potter into the artist and a trade a profession.

My advice to all collectors is first to study the potter's art that the pastes and glazes may be quickly distinguished. This is best done at good potteries, where entrance is usually easy and one can make observations at leisure. As a rule collecting begins without much information, and as a result one soon needs to cull out much that is undesirable. In reputable shops one usually finds the dealer reliable, but in America we are not liable to find as large a variety of old porcelain as we do in England, nor the display of pewter or copper that is shown in Holland. But the selection is often choicer, and if one is looking for a special curio he is pretty sure to find it somewhere in New York. To buy in the shops is often cheaper than in rural homes, where false values have been assumed. Of course one sometimes chances upon a bargain in the country, but this often results from a desire for money, ignorance of value, or preference for new things. I well remember the dear old white-capped mother at Laren, Holland, who parted with her Delft cups at a small price but wept bitterly when the buyer dropped one upon the tiled floor. She was willing to receive the price but not to witness the demise of her cups.

In a recent trip to England I acquired in the old town of King's Lynn the silver lustre tea-pot here illustrated. It is about ten inches high. No photograph can give any idea of its beautiful tone. So perfect is it in design and coloring that it is difficult to persuade my friends that I have not an antique silver pot among my porcelains. I have no idea of its age but have traced it to the early part of the century.

The lustre is upon a soft red clay. I learned its fragile

quality by a sad experience. Even the dealer could not pack it securely and it arrived in America with a hole in its side.



SILVER LUSTRE TEAPOT

Another piece of lustre in my possession is most unique. It is a harvest pitcher. The body was white glazed porcelain upon which was printed in delightful disregard of perspective or arrangement, in true Japanese fashion, a blue grain field, hay cart, scythe, Ruth and Boaz in rare confusion—each separated and left upon the white background, all the remaining surfaces being covered very evenly with a brilliant silver lustre. I have never found another specimen at all like it although I have made many inquiries.

The copper lustres are more common and some of the pitchers have white bands around them upon which are polychrome decorations, occasionally with raised figures after the style of Capo di Monte.

The pitcher shown is about ten inches high and upon the white band are colored decorations. The roses are in pink lustre.



COPPER LUSTRE PITCHER

The Doulton pottery, at Lambeth, has recently produced some fine designs in dull finished copper. They are excellent models of old tankards. One in my possession is a perfect copy in design of an old leather jack. So well is the work done that the seams which are banded and fastened with imitation nails easily deceive by their slight green touches for corrosion.

This piece is said to have been designed for the World's Fair and was surely a successful representation of the Lambeth art.

At the recent Marsh sale one unusual piece of silver lustre deserved special attention. It was evident that a dealer knew its value, for he paid sixteen dollars for it, and doubtless, he will sell it at a good advance. It was a spoon holder, quite unique in design, being urn-shaped with two slender handles on either side. It was fine in color and delightful in lines. Another piece that brought a good price, showing how much copper lustre pitchers are sought for, was very like the specimen illustrated, although not more than half its size. It had

the white band with colored floral decorations and was sold for twelve dollars. I have recently seen a fine collection of these pitchers, which, hanging upon a rack in a dining room, not only gratify the eye but form an interesting study to the collector. These pitchers are said to be extremely rare, although once common household utensils, and while some dealers will tell you they are of little value, "the proof of the pudding is in the eating," as was shown by the prices at sale of those in Prof. Marsh's collection.

AUCTION SALES OF OLD CHINA

WE have to record again this month some important sales of old china, especially from the collections of Wernicke, the dealer in Antiques, and of the late Prof. Marsh of Yale University. The china in the Wernicke collection was all imported and consisted chiefly of old Dresden, Berlin, Worcester, Sevres, Delft, no Anglo-American ware whatever. The two most noticeable features in the Marsh collection were a large and varied selection of Chinese and Japanese ware, both antique and modern, and a choice lot of old blue Staffordshire.

American collectors are not very much interested in old European china and prices at the Wernicke sale were generally low, Dresden and Berlin cups and saucers selling from \$1 to \$3, a few bringing between \$3 and \$5. We noticed as rather low figures a Sevres dish of the First Empire epoch, decorated with the Napoleonic N and border in gold, selling for \$2.50, while a large bouillon cup and saucer of the same set brought only \$3.

Some old Chinese blue and white from the Marsh collection sold at fair prices, Hawthorn ginger jars, beaker shaped vases and other pieces with the Khang-hi period mark bringing from \$13 to \$55. But fine specimens of old Satsuma and old Cloisonné sold ridiculously low. It may be due to the fact that for old Satsuma and Cloisonné more than for any other Japanese ware, one never knows whether the piece is genuine or an imitation. However the Marsh pieces were probably genuine, and the old Cloisonné dishes, with their enamels so much more restful than the bright enamels of modern Cloisonné, ought to bring more than \$1 or \$2, whether genuine or imitation. It would not pay even a Japanese artist to make such clever imitations for such a price.

Here are prices brought by interesting pieces of old Anglo-American china, most of them from the Marsh collection:

Park Theater, plate, 10 inch.....	\$22.00
Dr. Syntax, 4 plates, 10 inch.....	21.00
McDonough's Victory, 3 plates, 9 and 10 inch.....	\$12.00 and 17.00
Cadmus plate, 10 inch.....	16.00
Lafayette at Washington's Tomb, plate, 10 inch.....	16.00
Niagara, old Clifton House, plate, 10 inch.....	16.00
First Steamboat on Hudson, 2 plates, 9 and 10 inch.....	\$14.00 and 16.00
Steamboat Chief Justice Marshall, plate, 8½ inch.....	12.00
La Grange, plate, 10 inch.....	11.00
Landing of the Fathers, 3 plates, 9 and 10 inch.....	each 11.00
Winter View of Pittsburgh, plate.....	9.50
Landing of Lafayette, 2 plates, 6½ and 9 inch.....	\$6.00 and 9.00
Niagara, Table Rock, 4 plates, 10 inch.....	each 8.00
Quebec, plate, 9 inch.....	8.00
City Hall (Ridgway), 2 plates, 10 inch.....	each 6.00
Lafayette at Tomb of Franklin, plate.....	5.50
Wadsworth Tower, saucer.....	4.00
Hartford, Monte Video, sepia red plate, 7 inch.....	5.00
Quadrupeds, plate, 10 inch.....	13.00
St. Peter's, Rome, plate, 10 inch.....	11.00
Regents Park, plate, 10 inch.....	10.00
Windsor Castle, platter, 18 inch.....	12.00

States pattern, 10 plates, 10½ inch.....	each 12.00
States pattern, 3 plates, 9 inch.....	each 5.00
States pattern, 3 plates, 6½ inch.....	each 5.00
States pattern, 11 plates, 5½ inch.....	each 3.00
States pattern, 10 plates, 4½ inch.....	each 2.50
States pattern, platters, according to size.....	from \$1.00 to 21.00
Old blue pitcher, "At the Well".....	13.00
Old blue pitcher, Arms of the United States.....	11.00
Old blue pitcher, States pattern (White House).....	11.00
Old blue sugar bowl, Arms of the United States.....	8.00
Old blue sugar bowl, Washington.....	7.00
Old blue teapots, Colonial Subjects.....	\$7.00 and 9.00
Copper lustre pitcher, Polychrome Band.....	12.00
Silver lustre spoon holder.....	16.00
Silver lustre cream pitchers.....	\$4.00 and 8.00
Silver lustre bowl.....	7.00
Silver lustre teapot and sugar bowl.....	each 6.00
Delft vases, according to size and condition.....	from \$4.00 to 15.00
Delft beer mug, pewter mountings, date 1732.....	18.00



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

H. E. B.—The conventional poppy border is very good, well balanced and in proportion, the buds and leaves are not drawn quite right. You will need to study the forms directly from nature when you have the opportunity. Then you may exaggerate any point to suit your design, if necessary.

Your water color studies are both too much worked over.

Prepare your wet paper on a wet blotter, as directed by Mrs. Nicholls in the first number. Study your color well before putting it on the paper. Then use as clean and pure a color as possible, mixing on your palette, not on the paper. Your studies have a chalky look, as if you had used opaque white and then rubbed it off. This comes from fussing too much. Your shells are better painted than before, but have all the strength of color worked out and have a blackish tone in the shades. The green on the leaves of the Frisia is too crude, it is not the real color. The arrangement of the flowers is very pleasing and would suit the form to which you have applied the study. The vases in the March number by Valentine, Daly, McDonald and the right hand vases of Mrs. Alsop-Robineau's exhibit are on Japanese lines.

You will find that Cobalt blue, Rose Madder, Yellow Ochre should be used in every water color study, Hooker's greens in flower painting, whatever other colors may be used.

MRS. G. C. P.—Peach blossom if dusted or lightly and carefully may stand all right in repeated fires, but if uneven or painted on heavily is liable to chip. We have no objection to the use of raised paste, in fact it adds greatly to some styles of decoration. We object as a general rule to Rococo ornament, especially in irregular unbalanced scroll work, but where the scrolls are reversed and balanced as in the designs like Mrs. Cherry's plate, it ceases to be Rococo pure and simple, and can be used with dainty and pleasing effect.

H. C. R.—If your gold came out dark when burnished, the brushes or palette knife or palette could not have been perfectly clean, or your paste was poor. Certainly one can make more gold out of a five dollar gold piece than can be bought for five dollars, otherwise no one would make gold, as they would not be paid for their time or trouble. We cannot tell you the exact amount saved, it will pay you to try.

If your green ground is too green you can change it by covering with fine black or gold or white enamel dots according to the effect desired. If the color is not too heavy, you could dust a second thin coat of dark green.

Good color studies for china are very difficult to procure. You can only pick them up here and there when you happen to run across them. Write to our advertisers of art materials.

MRS. J. B. L.—You will find a list of reference books for ceramics on the publisher's page, the first page in the magazine. For the study of Ceramic Art in general we would suggest "The Ceramic Art," by Young (Harper Bros.) and "Pottery and Porcelain," by Litchfield (Truslove, Hanson & Combs.)

S. M. M.—For the tall slender vase with handles we would suggest a decorative figure in lustres with black outlines—a male figure on one side and a female figure on the other—or if you prefer flowers, yellow jonquils in lus-

tres outlined in black, growing up from the base, or fleur de lis. For jonquils, use yellow and orange, light and dark green, shading in two or three fires to get sufficient depth of color: for fleur de lis, use violet, ruby, rose and blue grey, yellow and orange, light and dark green, two rather heavy coats of rose and a medium fire produces a deep blue.

E. L. V.—In regard to the Pompadour red rubbing off after a hard fire: we think it very likely that you may never have that experience again. Iron Reds, such as Red Brown, Carnation, Pompadour Red, etc., have this peculiarity, that ninety-nine times out of a hundred they will fire all right, then suddenly rub off. It may be dampness in the kiln or something on the china, we do not know, but very likely you may have perfect success hereafter, if not, use a little extra flux. Possibly the color was painted on too thinly to hold.

We gave a dragon design on a vase in the January number. If that is not sufficient, we will try to publish another dragon design as soon as we have space.

MRS. E. R. C.—We have given several articles on the use of enamels during the last year, you will find them in the back numbers. Enamels are being used very widely and are particularly effective for conventional work. For general use, Aufsetweis in tubes is by far the most reliable, as it will stand repeated firings, this can be tinted any desired shade with tube or powder colors, add about an eighth of flux. Dusted color needs to be fired first unless you wish the enamels to sink into the color somewhat. The enamels can be applied over tinting safely for first fire. There are some fine colors in soft enamels, but they can be applied with perfect safety only for the last fire.

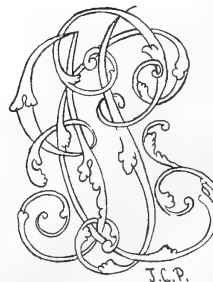
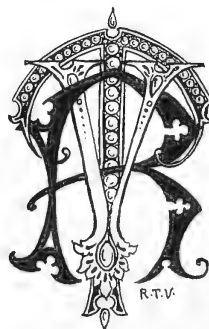
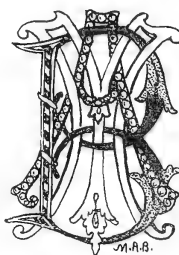
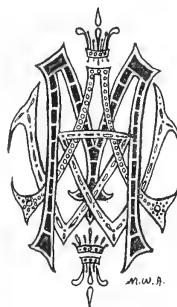
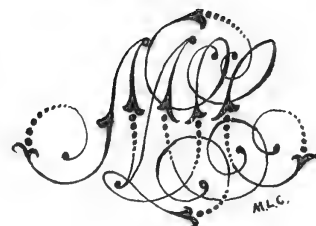
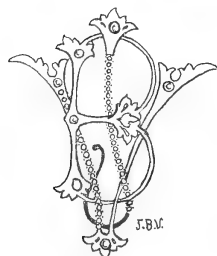
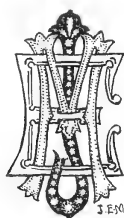
S. S. H.—We thank you for the sketches of Dutchman's pipe and would be pleased if you made the tobacco jar design with that motif. We will keep the sketches to publish with the design when it comes.

Conventional flowers, or any flower or other subject, applied to china in any form except as a panel to be framed as a picture is china *decoration*. We would not say "merely decoration," as it is one of the highest forms of applied designs, if rightly thought out. Figures, flowers, landscapes, any subject, treated naturally, is china *painting*, but should never be applied to anything but a flat surface suitable for framing. Other forms should be *decorated*, the design being in a manner subservient to the form.

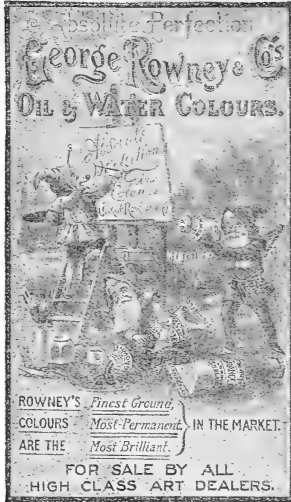
You must not expect judges at fairs to know anything about art principles. As a rule, they award prizes to the competitors with whom they are acquainted or who have some kind of influence either personally or through friends. Originality of design or treatment would have no effect on them as they do not know hackneyed subjects when they see them. Or like many without any art education, they like what "reminds them of something they have seen before." The world would stand "stock still" if they had their way.

J. M. MCC.—Mix your paste and enamel (powder) just the same. First use a little Dresden thick oil, enough to mix all through it without making a paste, just enough to change the character of it. Then thin with lavender oil and rub to a smooth paste. Breath on this mixture three or four times, then rub again until the paste stays just where you want it. It should be soft enough to smooth itself, and the dots or lines should not have any sharp points or edges. If you use enamel in powder use the Aufsetweis two-thirds, and best English enamel one-third.

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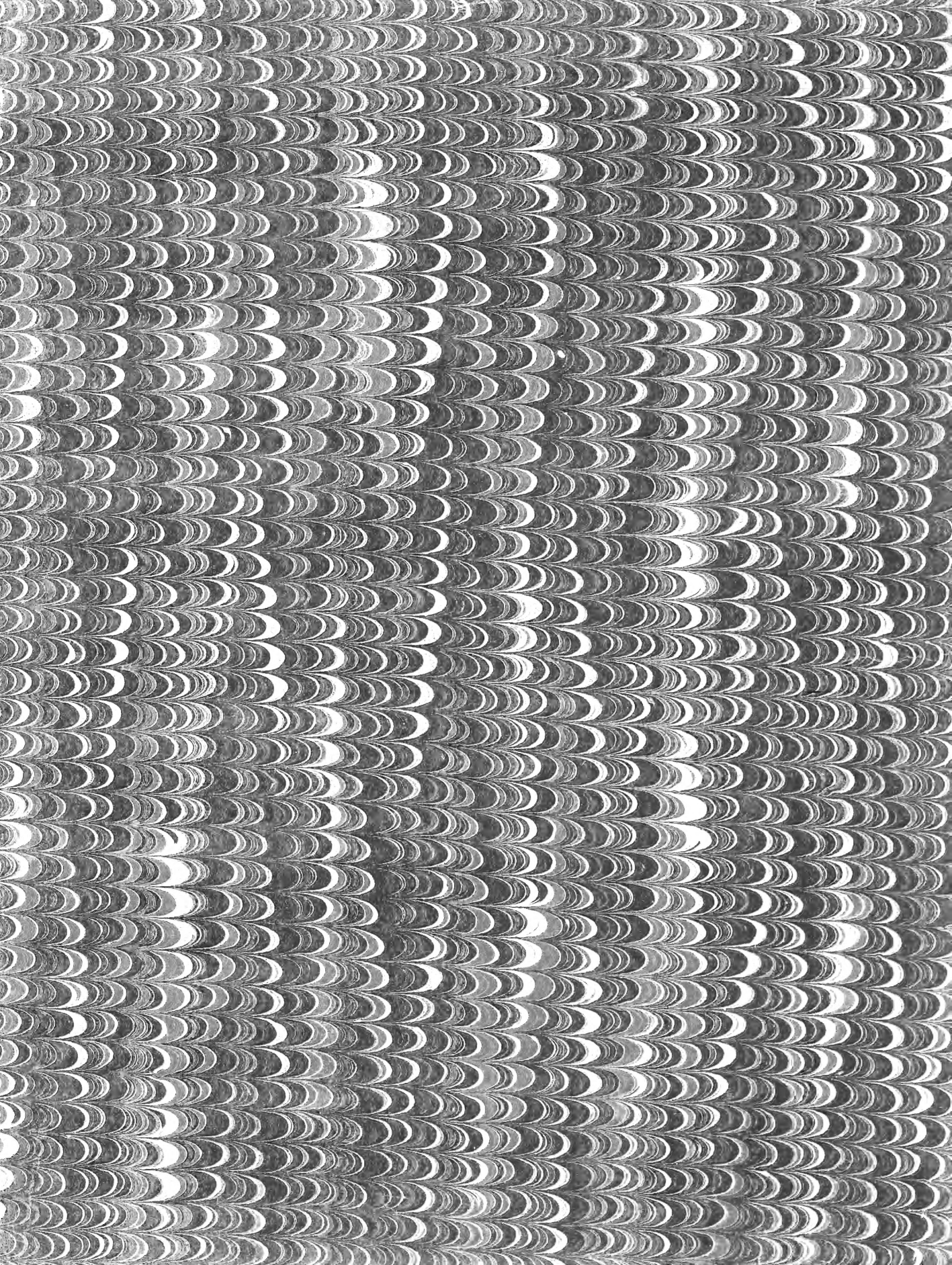
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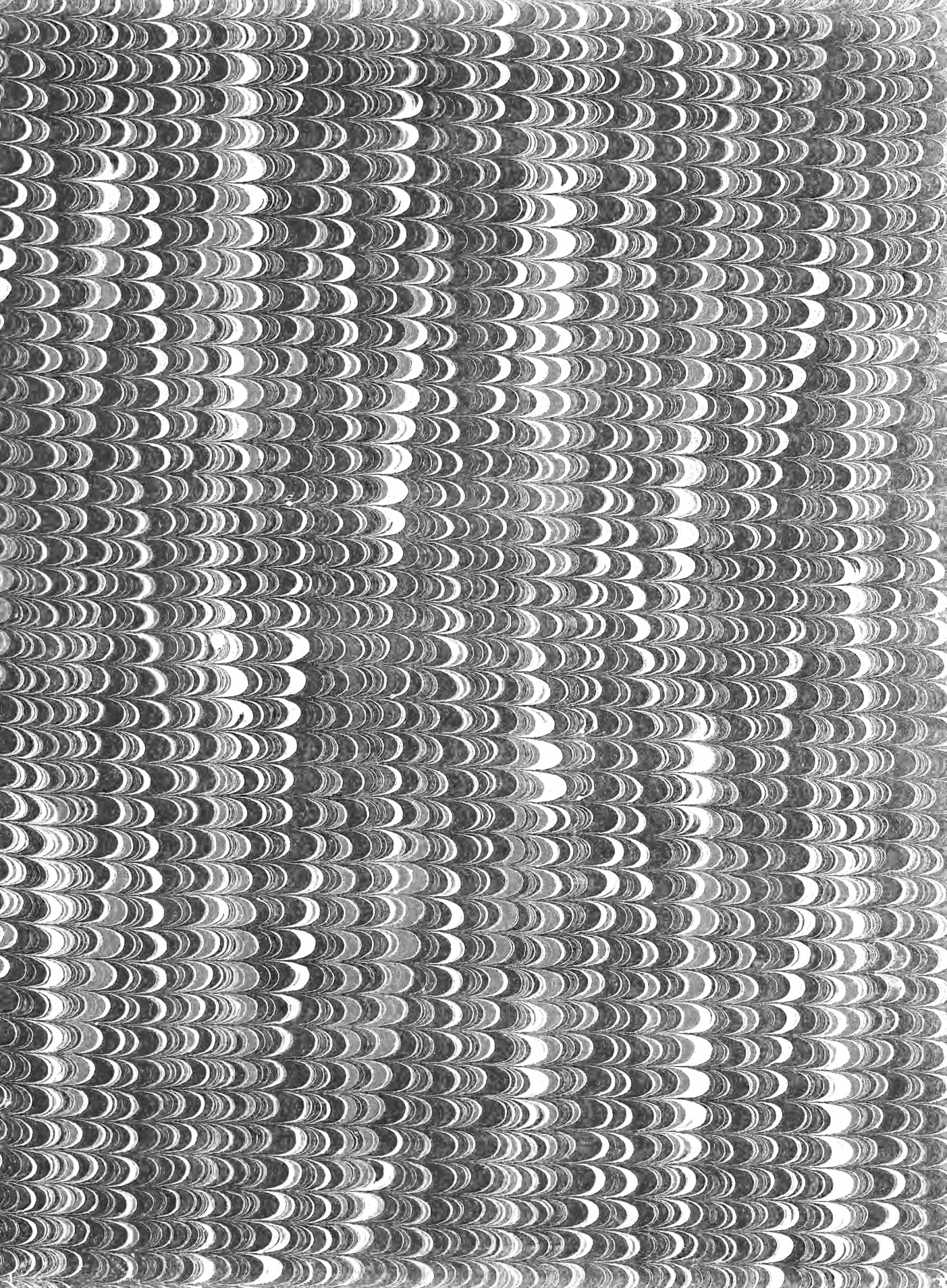
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